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Magic Circle Mime Company



André Watts



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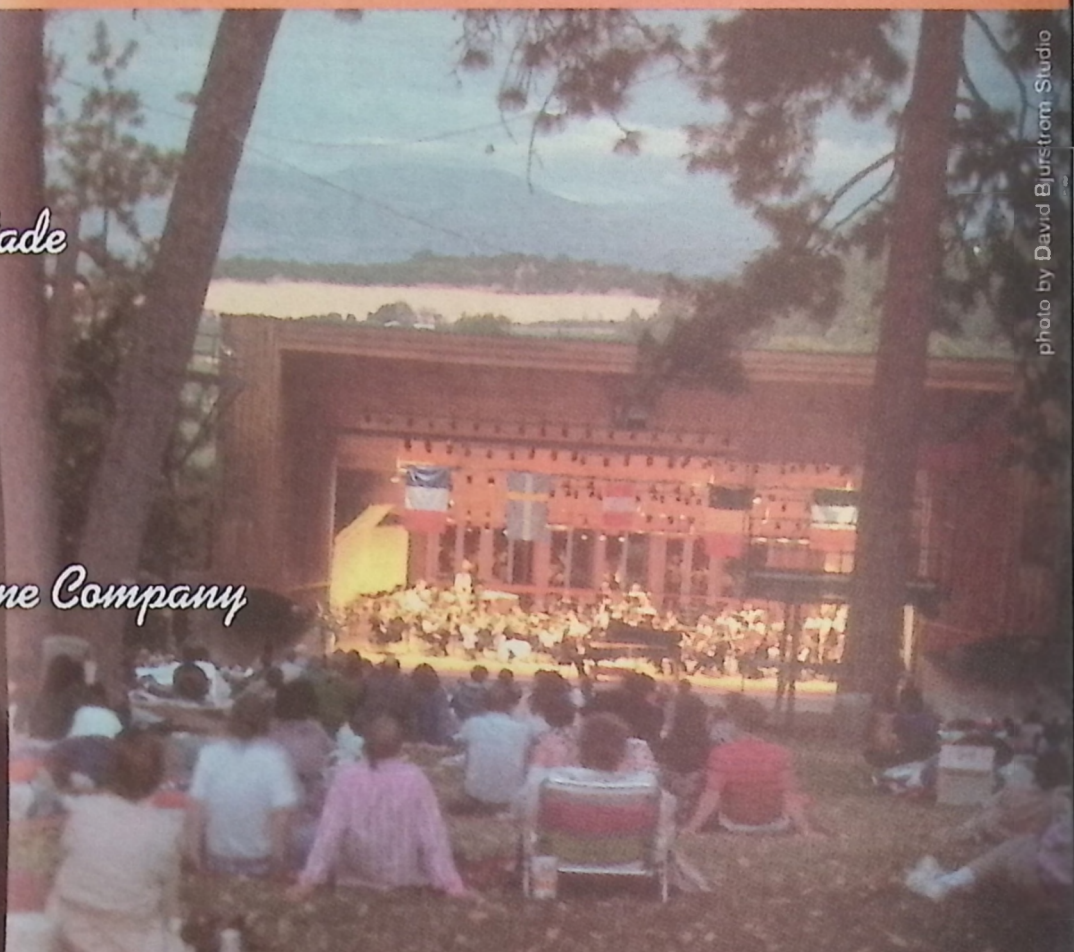


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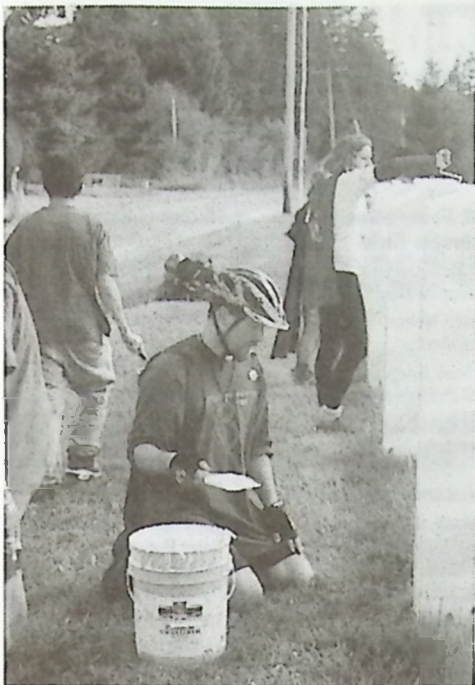


PHOTO BY CINDY ROBINSON (AKA DRAGONFLY)

Superheroes Velvet Revolution, Hugman, and the Blazing Echidna paint a farmer's fence in Washington (see feature, p. 10).

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ON THE COVER

Participating in the revival of small towns such as Dunsmuir, shown here bustling with people, cars and commerce in the first half of the 20th century, Roger Klemm makes it his mission to celebrate the historic character of our communities. Photo Courtesy of Kevin Lahey. www.Kevinlahey.com

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The Hero Alliance was developed as a Superhero support system for all organizations and individuals in the Cottage Grove and Eugene areas that needed help. An organic collective of volunteers set up a Batphone style hotline. Anyone could call and express their need and the Superheroes (a list of volunteers organized by skill) would come to the rescue, in costume, of course. They would also actively seek quests in the local community, ranging from helping cancer patients with everyday challenges to delivering turkeys by bike to the needy; they planted trees and created parks.



Juliane Banse (Marzelline) and Rainer Trost (Jaquino) perform Beethoven's *Fidelio* airing on JPR's Saturday Morning Opera with Don Matthews, August 28th on the *Classics & News Service*.

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See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

A Cascade of Cheers

On August 14 the gold and silver curtain will once again rise as Redding's 1935 art deco masterpiece, the Cascade Theatre, celebrates its Grand Re-Opening. The curtain last went up decades before its removal during the 1977 partitioning of the theatre into four smaller movie venues. In 1999, Southern Oregon University purchased the building at the JPR Foundation's request and then leased the building to the Foundation (which has also assumed responsibility for the mortgage used to finance the purchase). Since then, JPR and the JPR Foundation have been hard at work with Redding supporters to finance the Cascade's restoration.

It's been a long, complex, thrilling – and ultimately enormously satisfying – undertaking.

In 1998, when JPR was exploring possible locations for our Redding studios, Paul Westhelle joined me in touring the shuttered theatre. Following its years of decline as a downtown movie house, much of the Cascade's 1935 art deco glory had either been removed or painted over. The curtain and staging equipment were long gone. Little remained of what had once been a magnificent neon marquee. The theatre's elaborate ceiling chandeliers had been removed in the 1977 partitioning and so few of the recessed ceiling lights were functional that we had to use a flashlight to explore the auditorium. What we toured was the shell of a theatre that seemed haunted by memories of its former glories.

JPR needed a new Redding studio location and I was very committed to our studios being located in Redding's downtown to support the revitalization efforts underway to re-establish the city's urban core. We also knew that theatres are a vital part of a community's life force and we believed that a restored Cascade would significantly strengthen the cultural life of the Redding community. So I went to visit then-Redding mayor David Kehoe, and City Manager Mike Warren, and reported that JPR was

willing to buy the building and work to restore it as a performing arts center, if the City of Redding would work hard with us toward achieving that goal. While no one was entirely certain just what that would entail, we mutually agreed that this was an extremely important project and we then purchased the Cascade with the deeply committed efforts of the University and its then-president Steve Reno.



Cascade Theatre façade, then and now. 1935, 2004

Some things are just meant to be and, as things have unfolded, I have come to believe that JPR was meant to save this theatre.

The vision of a restored theatre has fired the imaginations of all who have become involved. When Steve Reno walked into the building with me for the first time, looked upward and around at the huge

hall, he just gasped "Oh, Ron!!" And then Steve and his team went to work to facilitate revenue bond financing to accomplish the purchase. Steve's successor, SOU President Elisabeth Zinser, has continued that same support for the project.

Redding resident Lou Gerard, a devoted JPR supporter (and husband of current JPR Foundation board member Diane Gerard), signed on to chair a steering committee comprised of local citizens which has doggedly pursued the necessary funding and vision to realize this project.

We had just begun to assess the full picture of the project when we were surprised and delighted to learn that the Art Deco Society of California had designated our purchase of the Cascade for a coveted art deco preservation award. Subsequently, the Cascade has been placed on both the California and the National Registers of historic places.



Our goal has been simple. This great art deco landmark had been a fundamental component of Redding's civic life for most of its existence and we wanted to recreate, and rededicate, the facility to those same purposes. Accordingly, we wanted to determine just what the Cascade looked like in 1935 and duplicate

CONTINUED ON PAGE 6

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JEFFERSON ALMANAC

John Darling

The Species That Ate Itself

Lush, weedless, well-trimmed lawns are lovely things, right? Actually, you won't think so if you hear Tal Blankenship next time he lectures about the L-word (lawn) and the evils done by this flat, monochromatic monocrop, which is really an extension of man's age-old, misguided mission to go forth, multiply and dominate nature.

Lawn is the Agricultural Revolution in miniature. As Daniel Quinn deftly points out in his novels *Ishmael* and *The Story of B*, our creation 10k years ago of "totalitarian agriculture" defines our core beliefs: 1) all food belongs to us, 2) only humans have the right, not just to compete with other species, but to eliminate them and to destroy their food supplies, 3) to the extent we

can produce more food, we have the right to multiply as we wish and 4) we are made in God's image and he created us to do this — even though simple math shows that within two generations, at most, such radical man-centric practices will eliminate all species except us, dogs, cats, chickens, cows, pigs, rats and a few dozen crops that we like. Then, without an ecosystem, that whole house of cards will fall. We'll be extinct.

Back to lawn. Tal, the horticulturist for the City of Grants Pass, says lawns must go. They take immense labor. You have to buy special, highly-polluting machines to mow them, one per house, no sharing now. You have to haul away the clippings and the leaves you rake off them, creating big landfill demands, transportation costs and pol-

lution. You dump petrochemicals on lawns, which run into streams, causing algal blooms and creating anaerobic ecosystems, killing fish. Worse, anyone who "lets his yard go" is a bad neighbor.

“

GOING OVER NATURE'S HEAD
ALWAYS BRINGS UNFORSEEN
OUTCOMES: THE SURPLUSES
OF RADICAL FARMING MADE
CITIES POSSIBLE AND DE-
TRIBALIZED US, ISOLATING US
IN EXPENSIVE WOODEN
BOXES, ONE PER FAMILY, NO
SHARING NOW, CUT US OFF
FROM THE GROUND OF OUR
SPIRITUAL BEING AND OPENED
US TO CRUSHING ANXIETY AND
DEPRESSION.

Tal shows slides of new developments, where natural ecosystems are leveled and replaced with impeccable turf and store-bought, non-native "nice" plants. The fallout is that not one bug, bee, bird, snake, toad, possum — nothing, can live here. It's a page torn from nature. It's a desert and an expensive one. Down deep, it's what it was to its inventors — the English aristocracy — a display of arrogant wealth and the ability to hire servants to care for it.

Think: lawn as world. How did we get here? How do we not see the madness? Pondering 10k years

ago, why would man give up the freedom of the hills (three hours work a day, max) for sweat-of-brow, 12-hour days in the barnyard — then go on to wipe out or forcibly convert thousands of other cultures who previously lived in harmony with nature?

With unflinching ken, Quinn shrinks the culture's head — it's about our spiritual and emotional hang-ups from way back, which he teases out of our creation story in Eden (aka paradise). We wanted to eat of the Tree of Knowledge and become as gods, so that we, not the gods, have the power to decide who lives and dies.

Going over nature's head always brings unforeseen outcomes: The surpluses of radical farming made cities possible and de-tribalized us, isolating us in expensive wooden boxes, one per family, no sharing

now, cut us off from the ground of our spiritual being and opened us to crushing anxiety and depression.

The big payoff is that we think we're exempt from that whole nasty death thing, at least until, after 85 to 95 years of life (now shooting for 100 to 120), we've exhausted the earth with our presence and keel over from sheer, drooling boredom.

This is not pretty stuff. We believe mankind, with its wily, seemingly inexhaustible ingenuity, will keep inventing ways to save another day — just like we won the west, tamed the wilds, made the world safe for democracy, triumphed over crippling disease, on and on, thus living out another central cultural mythos — that we can and should keep reinventing ourselves to cope with each major malfunction that flows directly out of who we are in the first place: one of only two organisms on earth that grows without reason until it eventually destroys its support system. (The other one starts with a C — and guess what its favorite food is?)

We, living outside the web of life, are always just a step ahead of the devil, aren't we? But ya gotta love our pluck. It'll work out. It's all for the best. The power of prayer. Count on a miracle. Keep smilin' on! Where there's a will, there's a way. These folk palliatives (rationalizations) reveal that we think it's all about mind — our mind — and that we're exempt from the harmony and interdependency of nature that applies to all other species.

If you're going to complain about a problem, you should offer a solution, right? Quinn doesn't give us much. So let's take a go at it. Thank you for not breeding. Not much, anyway. Let's question our mania with life extension, while we practice life contraction for all other species. It's nice we're eating better, exercising more and smoking less, but it's just making us live longer. Why do we want to live to 90? Almost all the good stuff happens before three-score-and-ten, so let's focus on quality, not quantity. Let's burn bright while we have something to burn.

Let's recognize the work ethic as the central, insidious component of totalitarian agriculture and the engine of our ill-advised rebellion against the gods and the balance of nature. Let's get back to more of what we're best at and what we did for millions of years, as we evolved into who we really are — laying around doing fun things most of the time, like playing with the kids,



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telling stories, making music, feasting, having sex and sleeping.

Let's recognize that birth and death are equally natural and beautiful and stop treating our passing back into spirit like some disease to be conquered. Let's consider the possibility that the spiritual world is at least as good if not better than this one and is our "true home."

Let's stop politely refusing to discuss population, as if it were some dread, negative topic. Let's face the music and click on the world population clock — www.census.gov/main/www/popclock.html — which adds about a dozen people every three seconds it takes to renew my internet window. Let's do a meditation of clicking the renew button on the popclock and appreciate that while human babies are the most darling thing in the world, they're actually going to destroy it. We still have a chance, but only if we cut our numbers significantly, very significantly, before nature does it for us. And don't doubt she will. ☐

John Darling is an Ashland writer and counselor, reachable at jdarling@jeffnet.org

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TUNED IN *From p. 3*

that grandeur while updating the systems that make the theatre “work” for contemporary standards.

Internally, we began the odyssey of learning what the building originally looked like and figuring out methods necessary to modernizing it for 21st century uses without harming the building’s historic character. We found the company which manufactured those wonderful chandeliers. We located sources of supply for the building’s many

ceramic tile surfaces and, where we couldn’t locate exact replacements, we had them custom-created. The original cast-iron, highly colored art deco seat standards have been recreated. The bronze and aluminum balustrades have been recreated. The magnificent ceiling murals, painted over in 1977, were lovingly restored by one of the nation’s premiere decorative painting companies. We knew the ceiling was going to be spectacular, but no one could have imagined the grandeur uncovered and recreated by Evergreene Painting Studio, of New York City. They also re-gilded the bas-relief murals, depicting northern California occupations, which adorn the top of the concrete exterior façade. Those reliefs hadn’t been gilded since the early 1950’s. Redding’s McHale

Signs undertook the recreation of the blazing neon marquee, including the motion neon at the top of the vertical Cascade sign and neon tubing racing up the building’s façade, which hadn’t been fully lighted in this way in over 50 years.

It’s impossible to name all of the vendors who have worked so hard to realize this dream and I’m not going to try. But one other party absolutely must be mentioned. James Theimer, of Redding’s Trilogy Architecture, walked through the theatre with Paul and me on that September day in 1998 – and he has been with us every step of the way since. His expertise, invention and incredible devotion of effort have been of critical importance and I doubt we could have succeeded without James’ help.

The story of the restoration work that has been done would cover pages... but that isn’t the really important story.

At the outset of the project there were skeptics who said this project was too large for the Redding community to finance, too big a project for JPR to undertake, too large a venue for the community to properly utilize once it was restored. Originally, we believed the project would cost about \$3.7 million and it now totals \$5.2 million



Evergreene Painting Studios crew from left to right: Trish Hance, Tim Luzak, and Beata Bruhl.

at conclusion. It has been one of the largest community projects in Redding’s history and an ambitious undertaking for both JPR and the community. In terms of how the Cascade will be utilized, it is already so heavily scheduled for the Fall that we had a hard time selecting a date for its Grand Re-Opening (see Spotlight, p. 13). But the really important story is the energy and commitment that has successfully realized this dream.

The City of Redding, having identified the theatre’s restoration as one of its top downtown revitalization objectives, provided \$649,000. The State Legislature, under the leadership of Senator K. Maurice Johannesen, provided \$750,000. Redding’s

Fear not, Les AuCoin and the *Jefferson Perspective* will reappear in the September issue of the *Jefferson Monthly*.

McConnell Foundation awarded grants to the project totaling \$750,000. The support from organizations, businesses and individuals has been spectacular. People have sponsored fundraising parties (many of which have been created by the local steering committee and its sub-committees). Local citizens sponsored over \$500,000 in seats. Fund raising ran the gamut from five-figure checks to small collection boxes at many community performing arts events over the years. Like JPR itself, bringing the Cascade Theatre back to life has been a broad-based, community-driven steamroller of commitment to achieving a shared vision.

Acknowledging those who have enabled the Cascade to be reborn also requires giving credit to Paul Westhelle who has managed this project for JPR. The energy and vision which Paul has devoted to helping the Redding community achieve this success is staggering. The sacrifices he has made in terms of time, the creativity he has brought to solving problems in cost-effective ways, and the leadership he has brought to managing the complex vendor and construction relationships necessary to bringing this theatre back to life, have

all been as important – and electrifying – as the power that will again light Cascade's marquee on August 14. JPR could not have successfully brought this project to conclusion without Paul.

JPR tries hard to be a positive contributor to the civic life of the communities we serve. Each community is unique and our role, therefore, varies. Returning the Cascade to be a productive asset to Redding, Shasta County and northern California, and helping the community achieve its cultural and economic hopes and dreams through a revitalized Cascade Theatre, is one of the biggest, proudest, and most important, undertakings in our history. In a way it's kind of like a big movie epic – a huge panorama, filled with spectacle and a cast of thousands.

August 14th is a big day for Redding and for JPR. We salute all who have contributed and we look forward to a bright future filled with the benefits which this project will produce for us all.

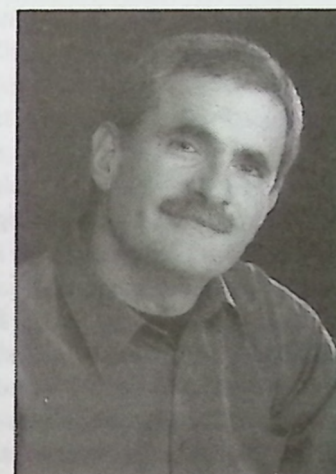
Curtain going up!



Ronald Kramer, Executive Director

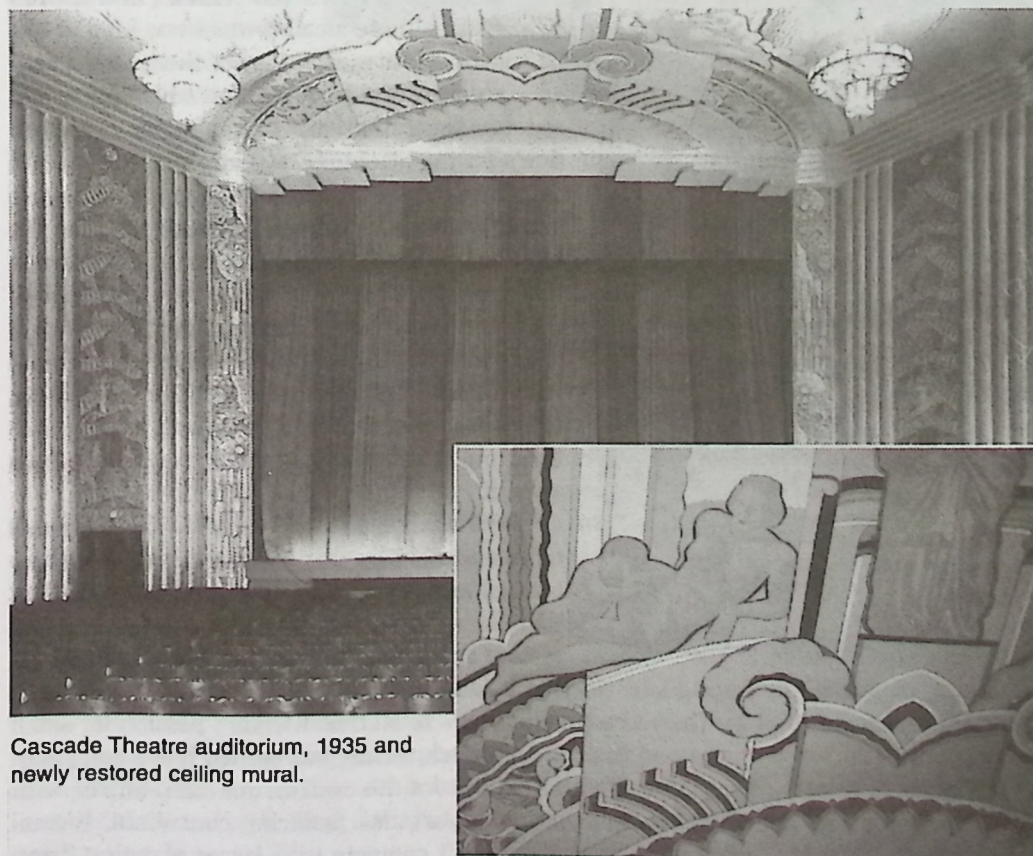
The Jefferson Exchange

with Jeff Golden



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Cascade Theatre auditorium, 1935 and newly restored ceiling mural.

Roger Klemm's Small Town Revival Mission

By Tim Holt

For the past 17 years, Roger Klemm has been bringing his hellfire-and-redemption message to small towns in Northern California. In the midst of faded and empty storefronts, deserted streets, and cracked sidewalks, Klemm warns of "benign neglect," "economic freefall," and "fear-based" town councils.

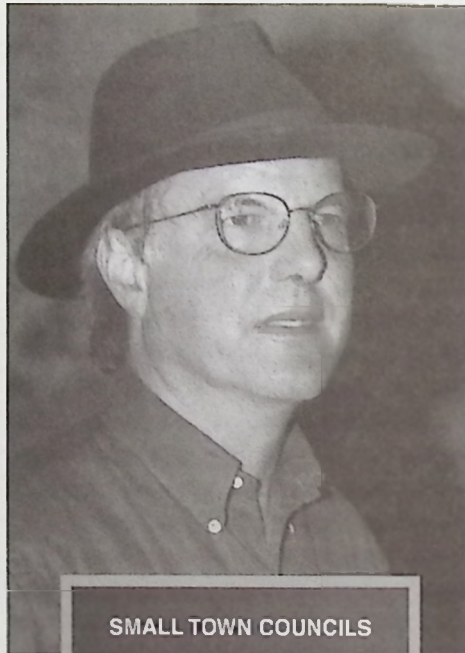
His message is, however, primarily one of hope.

Klemm brings that message to struggling towns like Dunsmuir, where I live. His programs are part entertainment, part revival meeting. He can, at times, be a non-stop talker, bubbling over with the infectious belief that any small town can have the vibrancy of a Venice or San Francisco. He is convinced that, with some sprucing up, any small town can lure shoppers from suburban shopping malls and big box outlets.

To inspire small-town folks, Klemm shows slides that provide them with glimpses of the Promised Land: a lush, palm-fringed city plaza in Merced; gushing fountains in San Francisco; Venice's Piazza de San Marco, bustling with locals and tourists. When we saw all of this in Dunsmuir, it was pretty heady stuff, especially for a town of 2000 souls whose one downtown fountain is frequently on the blink.

Northern California towns too small or too poor to have their own planning departments use Klemm, a licensed architect who works out of a one-man office in Placerville. He fills in as best he can, bustling into town every month or so.

It's a job that requires patience and tenacity. Klemm, who's 54, has been nurturing small towns for almost two decades, even before he quit his job with a large architecture and planning firm



SMALL TOWN COUNCILS
ARE ... VERY CAREFUL
ABOUT SPENDING LIMITED
TAX REVENUES AND NOT
EASILY CONVINCED THAT
MONEY SPENT ON SUCH
SEEMINGLY SUPERFLUOUS
ITEMS AS SIDEWALK TREES
AND ATTRACTIVE
STREETLIGHTS WILL PAY
OFF IN THE FORM OF
HIGHER SALES AND
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in the Bay Area. He says he got tired of working with large city governments and their "18 layers of bureaucracy." Officials in small towns, he says, are more accessible. "They're also more straightforward," he claims. "They'll tell me straight out what they're thinking."

Klemm says that his core motivation for working in small towns is a desire to uncover something real and authentic, to unearth and preserve their historic architecture and character. "When I first started visiting these small towns I was kind of dismayed," he says. "Many of them have a rich architectural heritage that's being ignored, old buildings that are crumbling because no one's paying attention to them."

"He's drawn to authentic places that have a sense of place, a unique character," says his longtime partner David Wilkinson. Wilkinson is the financial whiz who finds the grant money Klemm uses to rehab old buildings. The two of them met 15 years ago, when Klemm was poking around Woodland, California, where Wilkinson lives, drawn to the town's stock of historic buildings, many of them neglected fixer-uppers.

Wilkinson was impressed with Klemm's enthusiasm: "Here was this sophisticated urban-trained architect, interested in a little town like Woodland." Over the years the two have helped restore an impressive roster of historic buildings

throughout Northern California.

There is a practical side to all this: Klemm's passion for small towns and their historic architecture has earned him a solid market niche. Operating out of his small, one-man office, with Wilkinson filling in as a part-time financing consultant, Klemm acknowledges that he can't compete with larger planning firms.

Fortunately for him, though, the big firms are drawn to the big planning budgets of big cities, leaving the small towns to Klemm. He is, at least in Northern California, without competition as a

roving small-town planner and motivational speaker.

A recent Klemm revival session in Dunsmuir drew only seven people, including a city councilman and the city manager, but Klemm acted as if the tent was full, exuding his own brand of buoyant optimism. Dunsmuir, which he's been ministering to, off and on, since the mid-'90s, presents the kind of challenge he relishes: an old railroad town, with lots of old buildings and historic charm, it is nestled in a picturesque mountain canyon. But it has suffered from a long decline in railroad and timber industry employment, and from a devastating 1991 toxic spill in the Sacramento River, which runs right through the middle of town. More recently, the town has been plagued by a rash of vacant storefronts.

Klemm has already launched a program to spruce up Dunsmuir's downtown storefronts, but at this session he wants to begin working out a general strategy to revitalize its downtown. He immediately gets the audience involved by asking each of us, city officials included, to name his or her favorite town and its positive attributes. This produces a surprisingly cosmopolitan list, including Rome, New York, Portland, and Los Angeles. Being pedestrian friendly, vibrant and "authentic" are all mentioned as positive qualities. (As an aside, Klemm offers his nuts-and-bolts definition of an "authentic" downtown: one where you can buy a toothbrush.)

Then it's time for some inspiration, in the form of Klemm's slides: the crowded sidewalks and plazas, the gushing fountains, downtowns that invite people to linger and shop.

"Virtually all the communities I work in exist in a vacuum," Klemm tells me later. "They really don't know what's happening in other towns. By showing them positive examples, success stories from other towns, I can get them to think, 'Hey, if they can do it, so can we.'"

Inspired by such positive visions, our small group in Dunsmuir is ready for what all of this has been leading up to: Klemm pulls out a big sheet of newsprint. We all huddle around it, throwing out ideas for downtown improvements as Klemm sketches them in. Soon, on paper, we've widened our downtown sidewalks and come up with a revived central walkway that will consist of not one decrepit fountain but perhaps two or three that actually work, supplied by a creek that runs underneath one of the town's main streets. We even throw in a mini-plaza like the one in Merced. By the time we're through the reality outside our meeting hall has been overshadowed by visions of Venice and Rome.

But there are times when we simply can't ignore the realities outside the door. Small towns like Dunsmuir face many of the same problems as larger cities, with the addition of a bleak, rural-based economy. This sort of backdrop can produce tensions and frustrations. At one point the discussion shifts into what Klemm calls a "high whine," a chorus of complaints about the town's many problems, from litter on the sidewalks to

sex offenders living in the town's dilapidated old hotel. Klemm allows the venting to go on awhile but cuts it off before it sucks all the positive energy out of the room. This sort of negative chant is something he encounters frequently, and he meets it with his standard response, which is that instituting positive changes in the town will mitigate a lot of its current problems.

Because of the economic challenges they face, small town councils are often, as Klemm puts it, "fear-based." They're very careful about spending limited tax revenues and not easily convinced that money spent on such seemingly superfluous items as sidewalk trees and attractive streetlights will pay off in the form of higher sales and property tax revenues.

Klemm readily admits that for most small towns, revitalization programs involve a "leap of faith." That is where his kit bag of hope and success stories from other towns comes in. And, mindful of small-town economics, he is often cautious himself, preferring to start with small,

affordable steps: a new facade here, a new paint job there, perhaps a few attractive trash receptacles. (Klemm has an extremely detailed working knowledge of the arcane subject of "street furniture," down to the optimum placement of sidewalk benches and the type of paving stones that can be most easily installed by volunteers.) He believes that a few positive changes in an otherwise dilapidated small town inevitably spur more improvements, and that it only takes a few active citizens to keep the process going.

Klemm's constant mantra is to "celebrate the historic character and uniqueness of your town." This is not only an article of faith, a core belief, but also what he views as a key small town survival strategy. He argues that a vibrant, historically authentic small town will lure people who are tired of the formulaic homogeneity of big box outlets, the contrived festivity of shopping malls.

Every other year this man who spends his life inspiring and motivating small-town folks goes on a pilgrimage of his own, to a country he calls "the Holy Land of architects," to his beloved Venice and a little town called Lucca, a medieval walled town near Florence.

"I like to hang out in these places and just observe how people live," he says. What he has observed on past visits is a life that is not as rushed as ours, that with ancient, narrow streets and waterways is not as oriented around cars, but around pedestrians and human communities. He sings the praises of human-scale towns that feature "a gentler way of life."

In keeping with that theme, he closes his slide show in Dunsmuir with a shot of a portly older man sitting at a cafe table in a small, cheerful plaza in Venice. He sits alone, and his head is bowed as he takes a late morning nap.

I think about that scene long after our session with Klemm is over, after the scenes of fountains and plazas and bustling downtowns have blurred and faded away. Perhaps this is what it all comes down to: a truly livable downtown is a place where, as Klemm says, you can buy a toothbrush—and where an old man can take a quiet nap. ■

Tim Holt is the author of *Songs Of The Simple Life*, a collection of essays, and *On Higher Ground*, a futuristic novel set in the Mount Shasta region.

KLEMM'S CONSTANT
MANTRA IS TO "CELEBRATE
THE HISTORIC CHARACTER
AND UNIQUENESS OF YOUR
TOWN." THIS IS NOT ONLY
AN ARTICLE OF FAITH. A
CORE BELIEF, BUT ALSO
WHAT HE VIEWS AS A KEY
SMALL TOWN SURVIVAL
STRATEGY.

So You Want to be a Superhero?

By Lara Florez

"The truth is, you already are one! Celebrate!! Grab a cape (towel, sheet, etc.), give a name to your unlocked power, then ask your community and your world, 'How can I help?' Invite some friends on your mission! Do good! Everywhere, every moment, in everything do good!"

From The Hero Alliance Superhero Start-Up Kit coloring book

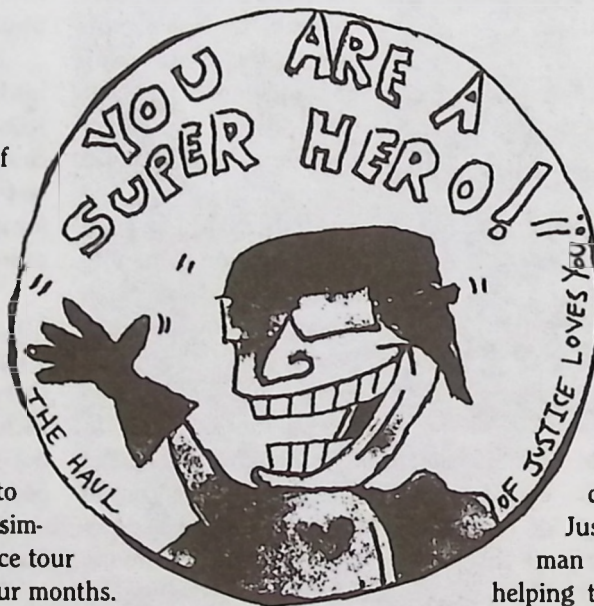
The Legend

The Hero Alliance began as a vision of service, simplicity, love and belief in both the universe and humanity. Less than six months after the father of the Superheroes, Blazing Echidna (otherwise known as Ethan Hughes), donned his first cape, he was bicycling into communities with some forty other people asking how they could assist those in need in their community. From weeding community gardens to clearing brush, from painting faces to simply telling stories, the first Haul of Justice tour spanned a distance of 5,568 miles in four months.

Pedaling from the west coast to the east, letting the need of each community be their guide, the Superheroes spread joy, spontaneity and service while highlighting and supporting those they saw as the true Superheroes: the people who work daily for the benefit of the *other* that is us all.

Upon completion of that miraculous tour, emboldened by their success, Blazing Echidna and friends returned to their Oregon home with a dream: to live the Superhero service edict in their local community. The Hero Alliance was developed as a Superhero support system for all organizations and individuals in the Cottage Grove and Eugene areas that needed help. An organic collective of volunteers set up a Batphone style hotline. Anyone could call and express their need and the Superheroes (a list of volunteers organized by skill) would come to the rescue, in costume, of course. They would also actively seek quests in the local community, ranging from helping cancer patients with everyday challenges to delivering turkeys by bike to the needy; they planted trees and created parks.

Locally the Superheroes have repaired cargo bikes, and installed a phone at the Center for Appropriate Transport, an



alternative school for at risk youth in Eugene, and were instrumental in the creation of the much loved Opal Whitely Park in downtown Cottage Grove. The Superheroes continued to operate on two levels: through the locally centered Hero Alliance and the annual Haul of Justice tour which provides help on a larger, national and at times international, scale. On the border of Mexico during the Arizona Haul of Justice ride, the Superheroes encountered a man named Dell, who has devoted his life to helping those immigrants who are sent back to

Mexico for illegal entry into the United States. Due to border regulations he could only bring a small portion of his supplies into Mexico at a time. So the forty Superheroes, each aboard a bike, loaded their "vehicles" with fifty pounds of powdered milk each, entered into Mexico and delivered the milk into the hands of those that needed it most.

"Once a Year superheroes from around the country get together for the Haul of Justice! We spend one month biking through a state, offering our humble and spontaneous service. We try to make every aspect of the journey mindful-organic meals, human powered transportation, supporting local businesses, and experiencing new cultures and places. We ride for laughter, world peace, creativity, sustainability, the Earth, and most of all to open our own hearts to the powers of love!"

From The Superhero Start-Up Kit coloring book

Luna Princess Warrior is the latest Hero Alliance caretaker/coordinator. Originally from Maryland, she moved to Oregon because of her experiences riding with the Haul of Justice tours.

After the initial cross-country trek in 2000, the tours continued each year: Maine in 2001, North Carolina in 2002, Arizona in 2003. "My first ride was the Maine ride and it changed my perspective on everything," says Luna, "It was such an amazing experience." Shortly after that first ride, Luna, also known as Holly Jones, came to visit Oregon. "I was struck with how many people here are truly committed to a vision of community building, sustainability and service," she says. After the Arizona tour, Luna relocated to Oregon where she now has an acupuncture practice. The Hero Alliance was undergoing some transformations. Blazing Echidna was headed to Europe with his fiancé for an indeterminate amount of time to study unique communities, so Luna and some other volunteers stepped in to field the phone calls and arrange support for the Hero Alliance. "Ethan never wanted the Superheroes to be about him. He envisioned it as a service model that everyone could participate in, giving their time and their skills when needed," says Luna. There is no hierarchy within the Hero Alliance. In fact, it intentionally defies the common term for collectives: organization.

Remembering that service is the primary edict, the Hero Alliance has refrained from the complications and bureaucracy normally associated with administration by keeping everything simple. "We're not even a non-profit, because the time and paperwork involved detracts from our central mission of devoting all of our energy to service," says Luna.

"Every Superhero has a day job and sticks to the classic Superhero ideal: 'In all ways serving and expecting nothing in return.'" Any donations we do receive we pass on to individuals and groups in need. It costs us nothing to run the Hero Alliance. We rely on human energy!"

From The Superhero Start-Up Kit coloring book

"We don't raise money, and we don't seek publicity," Luna says. "We are very committed to the ideas of simplicity and service, so we avoid all other activities that take time away from those ideals. We grant interviews to those who ask and mostly rely on word of mouth or person to person contact to let people know we are out there." Until recently, the Hero Alliance had not made an appearance in the virtual world either. "Ethan felt strongly about keeping the superheroes a part of this world, not the virtual world," says Hugman, AKA Peter Scott, longtime superhero and member of the Hero Alliance. Having a website and using email are both common and effective forms of communication, but for the Superheroes, the reliance on people's direct power always trumps convenience. Entering the virtual world presents challenges that, at this point, would be seen as wasted energy. A website must be maintained, email must be

answered, and the traditional edict of the Hero Alliance has always been to minimize the administrative work so that the focus can remain on service, as a result, the challenge of going virtual is certainly not a focus.

However, as in any dynamic operation, there *will* be unavoidable challenges. When asked what the Superheroes' weakness is, Luna is clear: "Arriving at a consensus through a collective of volunteers who live all over the country is not easy." For example, this year's Haul of Justice is set to take place in Washington State and is not being coordinated by members of the Hero

Alliance, who are choosing to focus their efforts on service projects in the Eugene/Cottage Grove area. "The Washington coordinator has put up a website, which is understandable, but does it detract from our commitment to spontaneous service, and sustainability? It is difficult to examine the relationship of our common goal with each individual voice and decision. On all of the Haul of Justice rides we had a consensus decision-making process, and the process itself takes so much time and energy. But we're committed to it, to listening to each volunteer," she says.



The Moment (Jayme Vineyard), the Blazing Echidna (Ethan Hughes), Flying Frilled Lizard (Helena Marcus), and Queen Bee (Melissa Breed) ready for action.

PHOTO COURTESY OF TAMMY DAVIS

"Superhero Challenges-People not taking you seriously, Not being able to respond to a call due to a lack of human or material resources, not being appreciated."

From The Superhero Start-Up Kit coloring book

It sounds too simple, perhaps even a bit silly. Dress up in costumes and ask how can you help? "We take the costumes very seriously," says Luna with a smile. "When we put them on, we are transformed into something other than

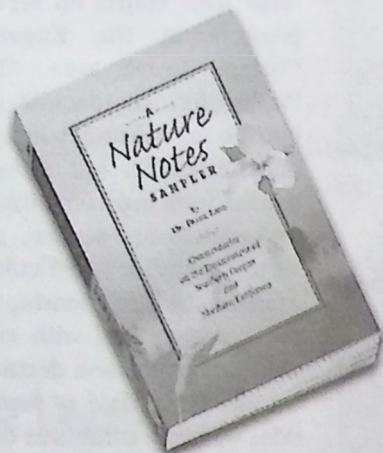
CONTINUED ON PAGE 17



In Mexico, Spota (Michael Cunningham) and Wander Woman (Ruthy Woodring) help some newly recruited Heroes fix a flat.

PHOTO COURTESY OF TAMMY DAVIS

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Carpenter Bees

Nature Notes has a very handsome, rustic fence in his back yard made of vertical incense-cedar bark slabs. The slabs are seven feet long, average a foot or more wide, and are up to 4 or 5 inches thick. Fence maintenance over the thirty years since the fence was built, with the exception of replacing posts every twenty years, is simple: there isn't any. The fence just stands there immune from the environmental abuse of weather, sunlight, or the ravages of wood rotting fungi. However, his incense cedar bark fence is immensely attractive to carpenter bees, as is his old, decrepit, redwood picnic table. Does this upset *Nature Notes*? Of course not.

Bee holes add a certain level of patina and provide an interesting and valuable spring pollinator for his garden, such as it. When the manzanita flowers, there are the carpenter bees lumbering about, big as bumble bees, getting nectar and collecting pollen.

Nature Notes' carpenter bees are the size of big bumblebees, maybe half an inch in diameter and up to an inch long. Although similar to bumble bees in general appearance, the upper surface of a carpenter bee's abdomen is dark, shiny, and mostly hairless. Moments ago, *Nature Notes* glanced out his workroom window to see a glint of green as a carpenter bee buzzed around an opening in the fence.

The green flash indicates that *Nature Notes'* bee is probably *Xylocopa californica*, the California Carpenter bee. This bee is found in the north Coast Ranges and Sierra Nevada and the Cascade Mountains of Oregon.

These solitary bees are similar to the mason bees that *Nature Note* listeners already know about. They are not social

insects. Adult insects over-winter in unused nest tunnels in bark and wood. When bees emerge in the spring, they hustle forth to feed on nectar and, of course, to mate. "Hooray, hooray, for the First of May, outdoor sex begins today!" is a favorite carpenter bee refrain.

Mated females get to work on nests. They may reuse old galleries, expand them in various ways or bore new galleries. Apparently, the female bores a hole directly into the wood or bark the length of her

body, then changes directions and a makes a gallery parallel to the surface. She bores, not eats, her way along. Chews yes, swallows, no. Once finished, she starts at the closed end of the tunnel and makes a linear series of cells, each provided with a



mass of pollen and regurgitated nectar that is topped off by an egg. Cell partitions are made of fine wood chips cemented together with bee spit. Females may share the same common entrance, but are in no way social, kind of like big city apartment dwellers.

It takes about three months for a carpenter bee to mature from *egghood* to adulthood. There is only one generation per year. Apparently, females are good mothers and carefully tend their babies.

Are these bees dangerous? Males are very aggressive and will buzz about your face in a most annoying and noisy fashion, however, like many males, it is all bluff. They are stingless. Females, on the other hand, can deliver a mighty sting but only when mightily provoked. They can damage wood and over a period of years, tunnels may extend ten feet into large timbers. Take care of this by using wood they don't like, keep it painted or varnished, plug up

CONTINUED ON PAGE 15

Now Showing at the Cascade Theatre

By Valerie Ing-Miller

Those are words we've been dying to put up on the marquee of the Cascade Theatre. It was the second week of August in 1935 that the Cascade, hailed as the finest cinema house in Northern California, originally opened its doors. It didn't hurt that it was the first air-conditioned building in one of the hottest American cities, but also helping matters was the emphasis on grandeur. From the ornate gold frieze depicting turn-of-the-century industry and neon marquee on the outside to the William Chevalis mural of cascading water and scantily clad women encompassing the entire ceiling on the inside, the Cascade Theatre was all about treating audiences to a spectacular experience for the senses.

Finally, after more than five years and five million dollars, the JPR Foundation is ready to open the box office and start selling tickets to performances inside the newly restored art deco movie palace in the heart of downtown Redding.

It will again be the second week of August, 69 years later, that the doors of the Cascade will reopen to the public, with grand opening festivities lasting several days and kicking off a packed schedule of performances in the 999-seat venue.

Besides the Theatre's grand opening, which will include a concert with Mark O'Connor's Hot Swing Trio, an Academy Award winning classic film and the taping of a popular nationally broadcast radio show, the Cascade will keep audiences busy with opportunities to take in plays, the symphony, dance performances and films. This fall's lineup includes a variety of events including The Jefferson Repertory Company's presentation of Neil Simon's



Restored Cascade Theatre lobby mural.


Rumors, directed by Robert Soffian. The North State Symphony will open its season September 25 with Mendelssohn's Symphony No. 4, *The Italian*. The Redding City Ballet is planning a performance of Offenbach's *Gaite Parisienne* and magician Keith Lack plans to stage his *Cabinet of Curiosities* at the Cascade. JPR's One World Performing Arts Series will bring topnotch musical entertainment to Redding, and the Cascade Film Society will offer the opportunity for cinema lovers to see classic movies, film festivals, as well as documentary, art and foreign films that have had difficulty

finding a screen in the North State. The list of cultural activities waiting in the wings to take to the Cascade Theatre stage goes on and on. But it all starts with the Grand Opening weekend.

On the morning of Saturday, August 14th, Market Street in downtown Redding will come alive with a street festival celebrating the historical event. Entertainment includes activities for children, dance performances and music from the Straight Ahead Band, whose latest album cover features the band standing beneath the brightly lit marquee of the Cascade Theatre.

Following a ribbon cutting ceremony, the doors to the Cascade Theatre will be thrown open, allowing thousands of supporters to see how their donations have made the dream of restoring the Theatre come true. The community will view the finished restoration of three lavish murals, hear the state-of-the-art sound system that fills the hall, and have an opportunity to see for themselves that there's not a bad seat in the house. Those who supported the project financially will finally get to see their names carved into plaques on seat armrests, and everyone will

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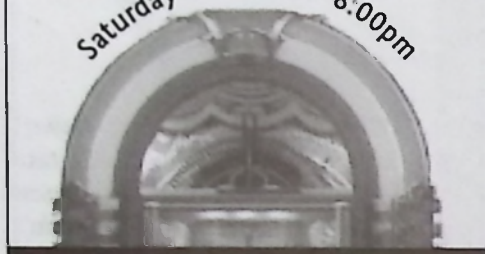


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INSIDE THE BOX

Scott Dewing

Spy Wars

It was a fleshy assault by big-breasted women, naked and taking over the computer screen in a collision of silicon and rapid pop-up window surprise. I was called in to clean up the mess.

"This looks bad," I said, as more pop-up windows took over the screen quicker than I could close them.

"The naked chicks?" said the end-user whose computer had become an auto-porn machine.

"No, the computer."

This was my introduction to spyware—software that gets installed on your computer without your knowledge. Then it does dirty things like pop-up unwanted porn on your desktop. Other spyware just spies on you quietly, tracking what websites you visit, collecting keystrokes along with username and password information to your credit card and bank accounts. Then there's the hijacker spyware that changes the default website in your web browser to a stupid and annoying website. You launch your web browser and expect to go to your usual homepage only to find yourself plunged into the front row of Fast Freddy's House O' Pornorama.

Most spyware gets onto your computer by hitching a ride on seemingly legitimate applications. These are your downloadable cutesy screensavers, web browser custom toolbars and online gaming plug-ins. Other spyware gets on your system surreptitiously in the form of a "drive-by download", which can exploit security flaws in a web browser that allows either outright installation of an application or dropping of a snippet of code that redirects the browser to a site where the application installation package is located. Regardless of how spyware ends up on a computer, the one thing they all seem to have in common is stupid names. For example, there's Bonzi Buddy, Comet Cursor, CoolWebSearch, Gator, Stoolbar and Xupiter.

The best way to avoid spyware is to practice safe surfing. Don't visit porno-

graphic websites and stay away from online gaming and gambling sites. These low class web sites are the most virulent when it comes to slipping a spyware mickey into your computer. The fact that pornographic and gambling websites represent about 90 percent of the entire Internet may be a difficult proposition for most web surfers to accept. It has been my experience that computers with unrestricted access and use by teenage boys have the highest incidents of spyware exposure. This is probably not a coincidence.

But even if you're a goody-two-shoes and don't stray into the Internet's seedier side, you're likely going to pick up some piece of spyware during your digital strolls. Spyware has become to the digital world what the common cold is to the biological world—there's a thousand different strains just waiting for a host.

Removing spyware can range from the simple to the impossible. Like viruses, many types of spyware make modifications to a computer's registry. In Microsoft Windows, the registry is the underlying database that stores information and settings for all the hardware, software, users, and operating system preferences. Whenever you make a change to your operating system, whether it be adding a new printer, installing an application or changing your desktop wallpaper, that change is reflected and stored in the registry. Spyware can alter the registry, often creating non-standard and hidden entries that can be difficult to detect and remove.

For the most part, antivirus software doesn't do a great job of preventing spyware nor removing it. That's not to say that antivirus software isn't useful and necessary—it is. But to remove suspected spyware from your computer, you'll need some special utilities. Currently, the best software applications I've found and used for detecting and removing spyware are Spybot's *Search & Destroy* and Lavasoft's *Ad-aware*. Fortunately, both of these utili-

ties are free and readily available for downloading from web sites such as www.download.com. Personally, I like Spybot's *Search & Destroy*, but have encountered situations in which *Ad-aware* did a better job of removing a certain type of spyware and cleaning up the mess in the registry.

Just as with other Internet scourges, like Spam, politicians are feeling the need to pass some hefty legislation addressing the spyware problem. The House Energy and Commerce Committee recently approved HR2929, the "Safeguard Against Privacy Invasions Act", which would make the installation of spyware unlawful. According to a recent report in *Wired News*, the bill "aims to prevent spyware purveyors from hijacking a homepage or tracking users' keystrokes. It also requires that spyware programs be easily identifiable and removable." That would be kind of like asking real spies to wear name badges. Similar goofy legislation is under debate in the Senate, which introduced SB2145, the "Spy Block Act", earlier this year. I wouldn't count on Congress, however, to win the war on spyware. ■

Scott Dewing is a technology consultant, business owner and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, www.insidethebox.org.

NATURE *From p. 12*

holes with steel wool and caulk *after* the bees are out and about.

On the other hand, encourage carpenter bees as they are active native pollinators who may be all we have should the European honeybee continue to decline. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

SPOTLIGHT *From p. 13*

finally have a chance to appreciate the addition of numerous women's and men's bathrooms. Most importantly, the Cascade will provide a place for the kind of cultural events and performances that Redding has been waiting for. Saturday at Noon, the Cascade Film Society will present the first film to be shown in the Theatre this century.



World class violin/fiddle virtuoso Mark O'Connor and his Hot Swing Trio will perform Saturday, August 14th at the Grand Opening of the Cascade Theatre in Redding, CA.

Saturday evening, the premiere event of the Grand Opening begins with an exclusive reception in the Theatre. Champagne will flow. Several downtown restaurateurs will provide a feast of hors d'oeuvres. Besides some live entertainment, patrons will also have an opportunity to watch the progress of the restoration in pictures on the big screen. Following the champagne gala, ticket holders will finally be able to settle in for the Grand Opening concert with world-class violin/fiddle virtuoso Mark O'Connor and his Hot Swing Trio.

As a child, Mark O'Connor studied at

the feet of Stephane Grappelli, but was once known primarily as a champion bluegrass fiddler. Now he's composing Grammy award-winning classical music with a decidedly American twang; his compositions are regularly performed by such virtuosos as Yo-Yo Ma. His *Fiddle Concerto No. 1*, after more than 150 performances, has become the most performed modern violin concerto.

O'Connor has never forgotten his debt to Grappelli, and is now paying homage to the master with his Hot Swing Trio. O'Connor has released two acclaimed jazz albums and participated in several tours with the trio whose members include guitarist Frank Vignola and Grappelli's former bassist, Jon Burr. It is this group that will fill the venue with delicious sound and talented virtuosity as JPR presents the first concert in the Cascade Theater Saturday night.

On Sunday, Grand Opening festivities will continue as Sedge Thompson hosts his nationally-broadcast public radio program *West Coast Live* from the Cascade Theatre. Mark O'Connor will appear on the Cascade stage once again as a guest on the show that will also feature other regional personalities. Those unable to attend the Sunday show can tune in the following week when the program airs on JPR. *West Coast Live* can be heard Saturdays at 1pm on JPR's *Rhythm and News Service*.

Tickets for the \$100 reception/concert as well as tickets to the concert alone and the taping of *West Coast Live* are available at the Theatre Box Office at 1725 Market Street in the heart of downtown Redding, which is beating once again with excitement and anticipation of coming attractions at the Cascade Theatre. Information and ticket sales are also available by phone at (530) 243-8787. ■



Sedge Thompson hosts his nationally-broadcast radio program *West Coast Live* from the Cascade Theatre, Sunday August 15th.

Michael Feldman's

Whad'Ya Know

All the News that Isn't

A new UN resolution says US troops will withdraw in the event South Vietnam asks. President Bush says so-called war on terrorism just like WWII only with a *so-called* in front of it.

Attorney General Ashcroft calls terror alert because he can, that's why.

Looking for secret agent outing leak, the FBI will hold Karl Rove under water to see if any bubbles rise up. It was either that or rub him down with detergent, which nobody wanted to do.

Lawrence pulls out of Arabia.

Failing to account for the behavior of the other 71%, study finds 29% of Americans mentally ill. Compared to other nations, Americans is da craziest pipple!

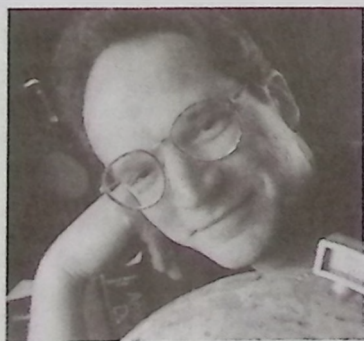
In one last stand against big government, President Reagan shuts down the HOV lanes in Washington.

The President's body crisscrossed the country safely despite lingering resentment from air traffic controllers.

During the eulogies, Ollie North stopped 37 times to seek advice of counsel.

And, of course, the legacy: at the time of his death Ronald Reagan had saved 4,687 swimmers from certain death in the treacherous Rock River at Dixon, IL.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ON THE SCENE

Ira Glass

Howard and Me

**Under new F.C.C. rulings,
we are all shock jocks now.**

Last night I dreamed about Howard Stern again. He was disappointed in me, and ordered me out of his car. In my dreams, I never live up to Howard's standards.

I host a show on public radio and when my listeners tell me they don't care for Stern, I always think it reveals a regrettable narrowness of vision. Mostly, they're put off by the naked girls. But Howard's invented a way of being on the air that uses the medium better than nearly anyone. He's more honest, more emotionally present, more interesting, more wide-ranging in his opinions than any host on public radio. Also, he's a fantastic interviewer. He's truly funny. And his on-air staff is cheerfully inclusive of every kind of person: black, white, dwarf, stutterer, drunk and semi-closeted gay. What public radio show has that kind of diversity?

Recently, in a show about testosterone, we stole the format Howard invented. On the air, our staff debated who among us probably has the most testosterone. Then we were tested. Then we opened the results on the air and tussled some more. That, in a nutshell, is the genius of Stern: you put all your regular characters into some situation; they argue; the situation takes a turn; they argue some more.

Sadly, lots of smart people shrug off the recent government crackdown on Howard Stern — and on other “indecent” — as if it were nastiness going on in some bad neighborhood of the broadcast dial,

one that doesn't concern them, one that they'd never stoop to visit.

But the recent changes in F.C.C. rulings make me Stern's brother like I've never been before. Here are just a few of the things we've broadcast on our show that now could conceivably result in fines of up

to a half million dollars for the 484 public stations who run the program: assorted curse words, people saying “damn” and “God damn” (a recent F.C.C. decision declared that “profane” and “blasphemous” speech would now come under scrutiny); various prison stories; and a very funny story by the writer David Sedaris that takes place in a bathroom and that violates all three FCC criteria for “indecentcy.” It's explicitly graphic in talking about “excretory organs or activities”; Sedaris repeats and dwells

on the descriptions at length, and he absolutely means to pander and shock. That's what makes it funny.

In the past, the F.C.C. would have considered context, the literary value or news value of apparently offensive material. And the agency still gives lip service to context in its current decisions. But when the commissioners declared in March that an expletive modifying the word “brilliant” (uttered by Bono at the Golden Globe Awards) was worthy of punishment, they made a more radical change in the rules than most people realize. Now context doesn't always matter. If a word on our show could increase a child's vocabulary, if some members of the public find something “grossly

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offensive," the F.C.C. can issue fines.

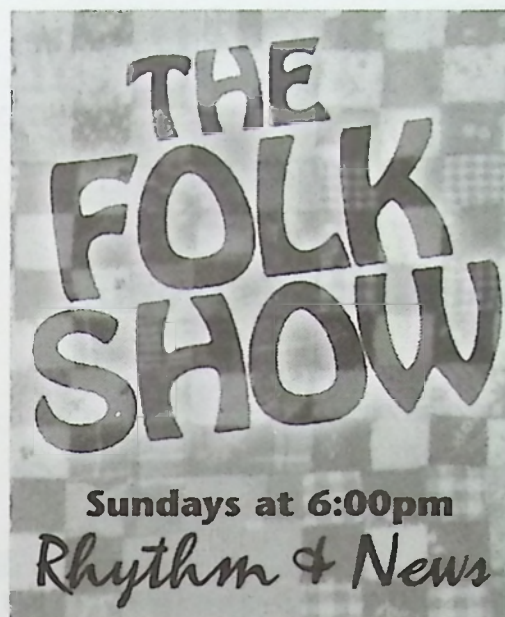
Because the whole process is driven by audience complaints, enforcement is arbitrary by design. Political expediency also seems to play a role. Stern has pointed out how, a recent broadcast of Oprah featured virtually the same words he uses but drew no fine. He urged his listeners to file complaints, to test whether the F.C.C. will only fine those it sees as vulnerable. Agency aides told *The Hollywood Reporter* that Oprah Winfrey was probably untouchable.

What's craziest about this new indecency witch-hunt, is that it's based on the premise that just one exposure to filthy words will damage a child. (I've yet to hear of a scientific study proving even that repeated exposure affects children.) Recently on my show, I asked one of the

people who organizes write-in campaigns to the F.C.C., Brent Bozell, what harm it did anyone to see Janet Jackson's breast for a fleeting second, or to hear Howard use the phrase "anal sex," and he said it destroyed the "innocence of childhood." In our talk, Mr. Bozell used the phrase several times himself, presumably doing exactly as much harm to young people as Stern did on April 9, 2003.

That day, a brief conversation about the act on Stern's show drew \$495,000 in fines. Mr. Bozell and I received no fines. No wonder Howard kicks me out of the car. ■

This article first appeared in *The New York Times*, May 9, 2004 (reprinted with permission)



SUPERHEROES *From p. 11*

our usual selves." Although both Luna and Hugman experienced one or two negative reactions to their attire in their Haul of Justice experiences, they both are quick to express that these were absolute anomalies. "People were overwhelmingly kind and appreciative on our journey. It was so affirming. We had little to no agenda, just to help wherever we could; we were always given a place to sleep. Always surprised by the kindness people will

show a stranger, even one in costume," says Hugman. "The costumes really break down barriers, they get people smiling, laughing, asking questions. They are a great way to get to the heart of our mission," says Luna.

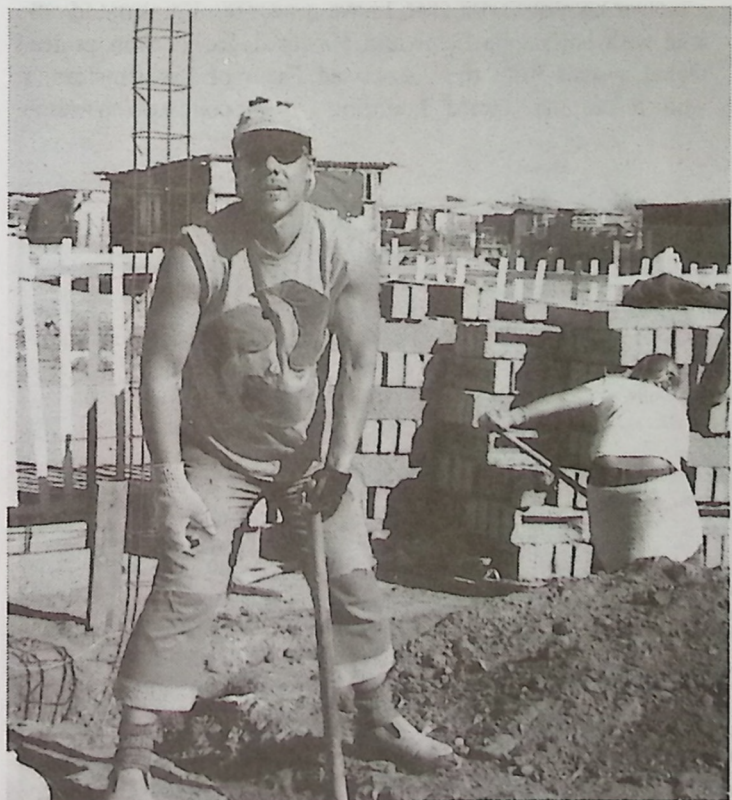
And where is that current mission headed? Luna has heard from former fearless leader, the Blazing Echidna. Ever committed to alternative transportation, he has recently arrived in Spain aboard a ship carrying over two million pounds of non-GMO peas. Although Ethan is not currently active in the Hero Alliance, keeping Blazing Echidna's vision alive with integrity is very much a constant consideration for Luna and the other Superheroes. With a new hotline and a bevy of volunteers, the Superheroes are looking for work. "We really would like to get the phone ringing, to remind people that we are available and here to serve," says Luna. And although the Hero Alliance projects are primarily confined to their locality, "there are Superheroes everywhere. We want to encourage everyone to become Superheroes in their own communities."

"The Hero Alliance is only a seed, a beginning. Take it and plant it in your imagination and see what happens. There are no rules. Transform it into something new and wondrous. Follow your spirit at all times, make mistakes, and laugh. The human race is in desperate need, so let us all begin the revolution of love, dreams and possibilities NOW!"

From The Superhero Start-Up Kit coloring book

Calls for Superhero missions in the greater Cottage Grove area may be directed to Zazu (Anita Belt) at the main hotline number: (541) 767-9629.

Compash Man is organizing this year's Washington State Haul of Justice tour; those interested in participating may call 360-738-9687, or email compashman@hotmail.com for details. ■



Groovy Swirl (Henry Rich) digs helping others.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Weekdays on Jefferson Public Radio, hear about news happening in the state of Jefferson with JPR's own half hour news magazine, *The Jefferson Daily*. The program features headline stories from the area, issues of regional concern, Statehouse reports, and in-depth discussions with the interesting people that define the region. News Director Liam Moriarty directs an all-volunteer staff through a rigorous day of news gathering, research and reporting to present a fast paced program of the latest news. Plus, Les AuCoin comments on political issues each Monday & Wednesday; Dr. Frank Lang offers a "Nature Note" every Friday; Chef Stu Stein is in on Tuesdays; and many other contributors round out the week. Hear the Jefferson Daily weekdays at 4:30 pm on the *Classics and News Service* and at 5:30 pm on the *Rhythm & News Service*.

To hear features aired on the Jefferson Daily in recent months visit www.jeffersondaily.org

For questions or comments about the program e-mail daily@jeffnet.org

Volunteer Profile: Allison Ziggich

After eight and a half years serving as a newsroom volunteer and Friday host of *The Jefferson Daily*, it saddens me to announce that I am leaving Jefferson Public Radio at the end of July. I am moving back to Los Angeles to pursue a career with National Public Radio.



I am originally from Newport Beach, California, and moved to the Rogue Valley in 1992. Soon after finding my "home" in Talent, I enrolled at Southern Oregon University. One of my first classes was a news-writing course taught by former News Director Lucy Edwards. At first I didn't know anything about radio - I was a pre-med student from Fullerton College. After my first tour of the newsroom and, definitely after my first time on the air, I was hooked! I changed my major to Broadcast Announcing and Lucy Edwards became my mentor. Under her tutelage, I developed my voice, my skills and my confidence, and it is that confidence that gives me the strength to make this move to LA.

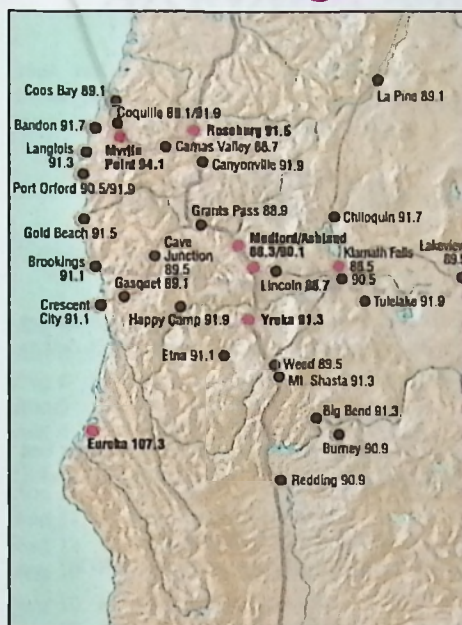
Over my years with JPR, I have grown up: I graduated college with both a Bachelor and Master degree; I won professional awards from the Associated Press of Broadcasters; I won a national award honoring

CONTINUED ON PAGE 21

Rhythm & News

<p>Coos Bay 88.5 Roseburg 91.9 Port Orford 83.3 Grants Pass 97.7 Medford/Ashtland 89.1 Cave Junction 90.9 Klamath Falls 90.9 Yreka 89.3 Culiacan 88.1 Mt. Shasta 88.1 Redding 89.7</p> <p>○ FM Transmitters provide extended regional service. ● FM Translators provide low-powered local service.</p>	<h4>Stations</h4> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNLEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <h4>Translators</h4> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<h4>Monday through Friday</h4> <p>5:00am Morning Edition 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha</p> <h4>Saturday</h4> <p>6:00am Weekend Edition 10:00am Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY</p> <p>10:30am California Report</p> <p>11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm The Blues Show</p> <h4>Sunday</h4> <p>6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha</p>
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CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR's Saturday Morning Opera with Don Matthews

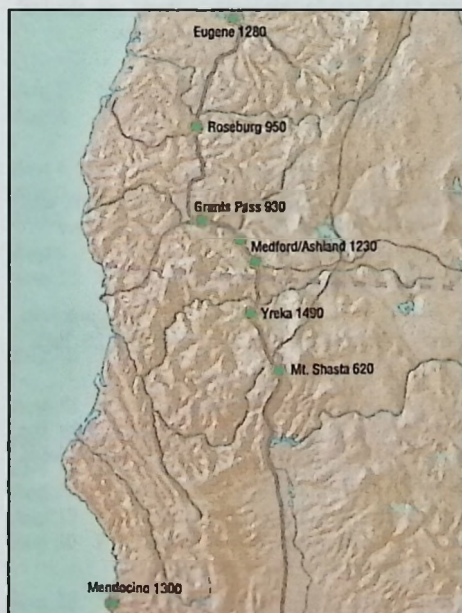
2:00pm From the Top
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Sound Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Comedy College
5:30pm Outlook from the BBC
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KRVM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm What's on Your Mind?
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR's Saturday Morning Opera with Don Matthews

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm

Center Stage from Wolf Trap

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 2 M Bliss*: Concerto for Two Pianos
- Aug 3 T Beethoven: Violin Sonata No. 8 in G
- Aug 4 W Debussy: *Khamma*
- Aug 5 T Purcell: Suite from *King Arthur*
- Aug 6 F Haydn: String Quartet in C major
- Aug 9 M Glazunov*: *Finnish Fantasy*, op. 88
- Aug 10 T Vivaldi: Oboe Concerto in C major
- Aug 11 W Bach: Fugue in G minor
- Aug 12 T Rodigo: Adagio for wind instruments
- Aug 13 F Lekeu: Violin Sonata in G
- Aug 16 M Mertz*: *Austrian Air*
- Aug 17 T Salieri*: Concerto in C
- Aug 18 W Enescu*: Octet, op. 7
- Aug 19 T Dvořák: Sonatina in G major
- Aug 20 F Janáček: *Lachian Dances*
- Aug 23 M Liszt: *Après un lecture du Dante*
- Aug 24 T Bernstein*: Concerto for Orchestra
- Aug 25 W R. Strauss: Suite from *Le Bourgeois Gentilhomme*
- Aug 26 T Coates*: *Cinderella*
- Aug 27 F Vali: *Deylāmān*
- Aug 30 M Arensky: Variations on a Theme by Tchaikovsky
- Aug 31 T Holst: *A Moorside Suite*

Siskiyou Music Hall

- Aug 2 M Onslow: String Quintet in E, Op. 39
- Aug 3 T Zdeněk Fibich: Symphony No. 2 in E flat, Op. 38
- Aug 4 W Wm Schuman*: Symphony No. 4
- Aug 5 T Mozart: English Suite No. 6 in D minor
- Aug 6 F Respighi: Sinfonia Drammatica
- Aug 9 M Giovanni Draghi: Suite in G minor
- Aug 10 T Glazunov*: Symphony No. 5 in B flat, Op. 55
- Aug 11 W Brahms: Piano Sonata No. 1, Op. 1
- Aug 12 T H.I.F. Biber*: Sonatas of the Mystery of the Rosencranz
- Aug 13 F Carl Reinecke: Trio in B flat, Op. 274
- Aug 16 M Mozart: Flute Concerto No. 2 in D, K. 314
- Aug 17 T Ferdinand Ries: Symphony No. 6
- Aug 18 W J.S. Bach: English Suite No. 6 in D minor
- Aug 19 T Georges Enescu*: String Quartet No. 2
- Aug 20 F Nikolay Myaskovsky: Violin Concerto in G minor, Op. 67
- Aug 23 M Clara Schumann: Piano Concerto in A minor, Op. 7
- Aug 24 T Franz Schreker: Prelude to Memnon
- Aug 25 W Bernstein*: Symphony No. 1, "Jeremiah"
- Aug 26 T Bantock: Cello Sonata in B minor
- Aug 27 F Zurab Nadarejshvili: String Quartet No. 1
- Aug 30 M Antonin Dvorak: Piano Trio in E minor, Op. 90
- Aug 31 T Hovhanness: Mystery of the Holy Martyrs

HIGHLIGHTS

JPR's Saturday Morning Opera with Don Matthews

August 7 • Madama Butterfly by Puccini
Renata Scotto, Anna di Stasio, Silvana Padoan, Carlo Bergonzi, Rolando Panerai, Piero de Palma, Giuseppe Morresi, Paolo Montarsolo, Mario Rinaudo, Orchestra & Chorus of the Teatro dell'Opera di Roma, Sir John Barbirolli, conductor.

August 14 • Così Fan Tutte by Mozart
Elisabeth Schwarzkopf, Christa Ludwig, Alfredo Kraus, Giuseppe Taddei, Walter Berry, Hanny Steffek, Philharmonia Orchestra & Chorus, Karl Böhm, conductor.

August 21 • Pelléas et Mélisande by Debussy
Maria Ewing, François Le Roux, José Van Dam, Jean-Philippe Courtis, Christa Ludwig, Patrizia Pace, Rudolf Mazzola, Vienna State Opera Chorus, Vienna Philharmonic, Claudio Abbado, conductor.

August 28 • Fidelio by Beethoven
Angela Denoke, Jon Villars, Alan Held, László Polgár, Juliane Banse, Rainer Trost, Thomas Quasthoff, Thomas Ebenstein, Ion Tibrea, Arnold Schoenberg Choir, Berlin Philharmonic, Sir Simon Rattle, conductor.

Saint Paul Sunday

August 1 • The Sixteen
Palestrina: Tota pulchra est. Byrd: Mass for Four Voices: Kyrie-Gloria. Victoria: Vadam et circuibo. Byrd: Mass for Four Voices: Sanctus-Benedictus. Palestrina: Sicut lilium inter spinas. Byrd: Mass for Four Voices: Agnus Dei. Victoria: Ave Maria

August 8 • The Dorian Wind Quintet
Darius Milhaud: La Cheminée du Roi René, Op. 205 (The Chimney of King René) –I. Cortège –II. Aubade (Morning Serenade) –III. Jongleurs (Jugglers) –IV. La Malousinglade –VI. Chasse A Valabre (Hunting at Valabre)
Anton Reicha: Quintet in Eb Major, Op. 88, No. 2 – III. Poco Andante-Grazioso –IV. Finale-Allegretto
Anniversary Variations on a Theme of Reicha – Theme: Andante Grazioso from Quintet in Eb Major, Op. 88, No. 2, mvmt. III –I. Richard Rodney Bennett: Con Eleganza –II. George Perle: Four Variations –IV. Lee Hoiby: Finale: Andante/Lento/Allegro
Lalo Shifrin: "La Nouvelle Orleans"

August 15 • Ahn Trio
Haydn: Trio No. 45 in Eb major, Hob. XV:29
John Musto: Piano Trio (1998) –II. Slowly; Allegro molto. Kenji Bunch: Slow Dance. Jim Morrison (arr. Michal Rataj): Riders On The Storm

August 22 • John Holloway, Baroque violin; Aloysia Assenbaum, organ; Lars-Ulrik Mortensen, harpsichord
Antonio Bertali: Chacona a violino solo. Johann Heinrich Schmelzer: Sonata 6 from "Sonatae unarum fidium." Georg Muffat: Sonata "a violino solo." Heinrich Ignaz Franz Biber: Sonata III from the 1681 book.

August 29 • Contrasts
Aram Khachaturian: Trio for violin, clarinet, and piano
Ludwig van Beethoven: Trio in B-Flat Major, Opus 11, for clarinet, cello, and piano. Ned Rorem: Episodes No. 1 and No. 8 from "Nine Episodes for Four Players"

From The Top

August 7 • From the Top combs the archives for a special highlights edition that features outstanding teenage pianists from past episodes. You'll hear a set of preludes by American composer Robert Muczinski performed by a fabulous 13-year-old, and we'll give

one of the talented young pianists on today's program a chance to live out a future career fantasy in a round of our game "Maestro Makeover."

August 14 • This week, From the Top comes to you from its home base, New England Conservatory's Jordan Hall in Boston. You'll be treated to the gorgeous sounds of the phenomenal Chicago Children's Choir under the direction of Josephine Lee, and you'll hear two movements of John Harbison's piano quintet played by a talented teenage ensemble. Also on this week's show, you'll be introduced to Marvel Comic's latest musical superhero – Viola Man!


August 21 • From the Top heads to the Atlanta Georgia to record in the beautiful Schwartz Center for Performing Arts at Emory University. You'll hear a quartet of sibling pairs from the Atlanta area, a fabulous teen violinist who plays Astor Piazzola, and the 80-member Atlanta Youth Wind Symphony. Roving Reporter Hayley Goldbach dares a gifted young soprano to give an impromptu public performance in the student center, and host Christopher O'Riley eagerly anticipates today's final performer – a percussionist playing one of his favorite pieces to accompany, Khachaturian's Sabre Dance.

August 28 • From the Top heads to the Valley of the Sun with a show recorded at the Scottsdale Center for the Arts outside Phoenix, Arizona. You'll hear five phenomenal young musicians play works by Poulenc, Haydn, Villa-Lobos and Magin, as well as an original composition by the first honoree of From the Top's Young Composer Project. You'll also learn how that same young man went "up the mountain a rock guitarist and returned a classical cellist."

PROFILE

From p. 18

journalists for excellence in reporting on drug abuse; and I even rubbed shoulders with Diane Sawyer, Leslie Stahl, Peggy Noonan, and Walter Cronkite (I have pictures to prove it! Ha ha!). But now that I'm all "grown up," I'm ready to take my career to the next level – NPR!

Before I leave, I want to wholeheartedly thank all *The Jefferson Daily* listeners that have shared their Friday afternoons with me for the past few years. It has been a pleasure hosting *The Daily* and I hope, as listeners, you have been able to hear *how* much I love what I do. I also want to thank my family at JPR for always being a reliable source of entertainment after a long workweek. And, lastly, I want to thank Lucy Edwards for her encouragement, her motivation, and her belief that I can make this move. I am so appreciative for every struggle and every opportunity that has brought me to this decision and I thank you all for supporting my dreams. I am forever grateful. 

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

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KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskip. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm

The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

August 1 • McCoy Tyner

McCoy Tyner is a brilliant and inventive composer/player, perhaps most famous for creating the lavish harmonies and percussive piano lines heard on some of John Coltrane's most famous recordings. He's had a successful career as a leader too, earning several Grammys with the McCoy Tyner Trio. Tyner puts his prodigious technique to work on "Lazy Bird" and McPartland gets on board for a driving duet on "Take The A Train."

August 8 • Sarah Vaughan

The Divine Miss Sarah Vaughan was one of the true jazz legends! Her multi-octave range and luscious, supple sound was celebrated by critics, fans, and fellow musicians alike. A remarkable performer, Vaughan is one of Grammy's Lifetime Achievement Award Winners. With McPartland on the piano, Vaughan demonstrates her spectacular talent, singing "Tenderly," "East of The Sun," and "Poor Butterfly."

August 15 • Willie Nelson

Country music legend Willie Nelson and his longtime friend, jazz guitarist Jackie King, join McPartland for one of the most popular Piano Jazz programs of recent years. With multiple awards to his name, including the Grammy Living Legend Award, Nelson brings his country, blues, and gospel influences to bear on standards like "The Nearness of You" and Nelson's classic ballad, "Crazy."

August 22 • Artie Shaw

At age 91, Artie Shaw is the last living icon of the Swing Era. Considered by many as the most famous clarinetist of all time, Shaw is known for his unparalleled virtuosity and his restless imagination. Although he put down his clarinet at age 45, his music is still popular all over the world. Shaw was honored this year with the Grammy's Lifetime Achievement Award. Piano Jazz pays tribute this great musician, as trumpeter and jazz historian Richard Sudhalter and McPartland celebrate his life and music.

August 29 • Shirley Horn

Shirley Horn is a rare musician; not only is she a warm and sensitive singer, but she's also a gifted pianist and accompanist. Upon hearing Horn's debut album, Miles Davis brought her from DC to New York, where she instantly began dazzling audiences. Years later, it would be a tribute album to Davis that finally earned her the Grammy for Best Jazz Vocal Performance. On this visit to Piano Jazz, Horn solos on "Our Love is Here To Stay" and joins McPartland for "Billie's Bounce" and "Love You Madly."

New Dimensions

August 8 • The Science and Mysticism of Water with West Marrin

August 15 • Happiness From The Inside Out with Susyn Reeve

August 22 • The Essential Questions with Christopher Phillips

August 29 • Of Whales and Belly Flowers, Rebirth and Hope with Robin Kobaly & Doug Thompson

The Thistle & Shamrock

August 1 • Smithsonian Folklife Festival (3)

We are proud to present exclusive highlights from a live performance by singer, songwriter and multi-instrumentalist Brian McNeill. Hosted by Fiona Ritchie, his appearance on the National Mall, Washington, DC, was part of "Scotland at the Smithsonian," a celebration of Scottish music, arts, crafts and food at the Folklife Festival 2003.

August 8 • Harpers

You will hear some of today's most innovative and inspirational Celtic music on recordings of its most ancient instrument, the harp. This hour features William Jackson, Wendy Stewart, Máire Brennan, Gráinne Hambly, Savourna Stevenson, and Alan Stivell.

August 15 • Pipers

No instrument says "Celtic" quite so forcefully as the bagpipes. Explore the varied voices of bagpipes with Davy Spillane, Iain MacInnes, Hamish Moore, and many more pipers from around the world.

August 22 • Transatlantic Sessions

A dream gathering of musicians were assembled for a British TV series including Aly Bain, Karen Matheson, Eddi Reader, Paul Brady, Jerry Douglas, Roseanne Cash, and Ricky Skaggs. The combination of leading Scots and Irish artists together with some of country music's finest make for some wonderfully spontaneous live sessions.

August 29 • Loch Shiel

The dramatic and beautiful landscapes around Loch Shiel provides some of the scenic backdrop to the Harry Potter films. At the heart of Scotland's west coast, it has been a hotbed of traditional music and song for generations. Musician Mary Ann Kennedy describes her voyage along the loch, encountering many of the area's fine musicians.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

GINGER-SALMON BURGERS

(Serves 4)

1 lb Skinless boneless salmon fillet, cut into pieces
2 Tbsp Hoisin sauce
2 Tbsp Light mayonnaise
¼ Cup Fresh cilantro
¼ Cup Green onions, chopped
2 tsp Fresh ginger, minced
1 Tbsp Fresh lemon juice
1 Tbsp Fresh dill
Salt & pepper to taste
4 Sesame seed buns
Light mayonnaise
Lettuce & thinly sliced cucumbers
Canola oil cooking spray

In food processor or blender, place salmon, hoisin sauce, light mayonnaise and cilantro. Pulse until coarsely ground; transfer to medium bowl. Mix in green onions, ginger, lemon juice, dill, salt and pepper. Form into ½" patties. Cover; refrigerate between 1 to 4 hours.

In nonstick skillet, over medium heat, spray with nonstick spray. Sauté patties until cooked through, about 3 minutes per side. Spread buns with light mayonnaise, and top salmon burgers with lettuce and cucumbers.

Nutritional Analysis:

Calories 12% (234 cal)
Protein 51% (26 g)
Carbohydrate 3% (9.9 g)
Total Fat 13% (9.5 g)
Saturated Fat 8% (1.97 g)
Calories from protein: 45%
Carbohydrate: 17%, Fat: 37%

News & Information Service

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
To be announced

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm
People's Pharmacy

9:00pm-1:00am
BBC World Service



A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

News & Information

TUNE IN



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<http://www.wamu.org/rehm.html>

FRESH AIR

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THISTLE & SHAMROCK

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WEEKEND EDITION SATURDAY

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AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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ECHOES

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echoes@echoes.org
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1-800-491-8863
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<http://www.wclv.com/mofm.html>

NEW DIMENSIONS RADIO

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info@newdimensions.org
<http://www.newdimensions.org/>

THE PARENTS JOURNAL

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<http://www.parentsjournal.com/>

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents *The Royal Family* by George S. Kaufman & Edna Ferber thru Oct. 30; *A Raisin in the Sun* by Lorraine Hansberry thru Oct. 31; the world premiere adaptation by Frank Galati *Oedipus Complex* from the works of Sophocles, Jean-Paul Sartre, Sigmund Freud thru Oct. 30; William Shakespeare's *Henry VI Part One* thru Oct. 31 and *Henry VI, Parts Two and Three* thru Oct. 9; *The Comedy of Errors* thru Oct. 31; *King Lear* thru Oct. 8; and *Much Ado About Nothing* thru Oct. 10. *Humble Boy* by Charlotte Jones plays thru Oct. 31. Performances at 1:30 and 8pm; backstage tours at 10am. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets call (541)482-4331 www.osfashland.org

◆ The Oregon Cabaret Theatre continues its presentation of *Four Guys Named Jose* through Sept 5th. Four guys named Jose find themselves in Nebraska and very homesick for their Latin heritage. They create a musical evening of Latin song and dance to celebrate their musical roots. Weds.-Mon. 8pm \$18-24. Located at 1st & Hargadine, Ashland. (541)488-2902

◆ Camelot Theatre Company presents *Zorba* through August 23 at 8pm Thurs/Fri/Sat. and matinees Sun. 2pm. The story, set to a haunting musical score, leads the carefree vagabond through love, passion, and murder. Tickets \$17/\$15 at Talent & Main St., Talent. (541)535-5250

◆ The Hamazons present *UFOs: Unidentified Foreign Objects* an evening of comedy and improvisation on Sat. Aug. 28 at 8pm at the Stardust Repertory Theatre, 424 SW 6th St., Grants Pass. General Admission tickets are \$13 and available at Heart & Hands, 255 E. Main St., Ashland; AlleyCuts by Hilda, 24 Crater Lake Ave. #5, Medford; and The Book Stop, 212 SW Sixth St., Grants Pass. A portion of the proceeds will be donated to the Ashland Emergency Food Bank. www.hamazons.com

◆ ArtAttack Theater Ensemble presents *Closer* by Patrick Marber, Aug. 13-Sept. 6 at 8pm Fri/Sat/Mon. and 2pm Sun. The comedy involves a stripper, an obituary writer, a doctor, and a photographer, as betrayal and intrigue prove things are not always as they seem. 310 Oak St., Ashland. (541)482-6505 www.artattack-theater.com

Music

◆ Britt Festivals 42nd Season is underway in historic Jacksonville. Picnic with the stars through Sept. 12. Performances this month include *The Beethoven Concertos I/Andre Watts/Britt Orchestra* Fri. 8/6 @ 8pm; *The Beethoven Concertos II/Andre Watts/Britt Orchestra* Sat. 8/7 @ 8pm; *The Beethoven Concertos III/Andre Watts/Britt Orchestra* Sun. 8/8 @ 8pm; *James DePreist/Britt Orchestra* Fri. 8/13 @ 8pm; *Anne Akiko Meyers/Britt Orchestra* Sat. 8/14 @ 8pm; *Chaka Khan* Fri. 8/20 @ 7:30pm; *David Byrne* featuring *The Tosca Strings* Sat. 8/21 @ 7:30pm; *Natalie Merchant* Sun. 8/22 @ 7:30pm; *Parsons Dance Company* Fri. 8/27 @ 8pm; *Pilobolus* Sat. 8/28 @ 8pm. Also, Britt presents *Pacifica String Quartet* to be held at SOU



FireHouse Gallery and Grants Pass Museum of Art present the 57th Annual AAUW Southern Oregon Art Show and Sale August 4-27th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to hepburna@sou.edu

August 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Recital Hall on Mon. 8/9 @ 8pm. For ticket prices and information call 1(800)882-7488 or www.brittfest.org

◆ International Acoustic Rock Artists *Gypsy Soul* with featured guests Michael Forney and Mikey Stevens, and The Applegate River Lodge present the 3rd Annual Summer Concert and Gourmet Dinner on the River under the stars on Fri. Aug. 13. Dinner at 6pm; Concert begins 7:30pm. (888)2-GET-SOUL or www.GypsySoul.com

Exhibits

◆ Schneider Museum of Art on the SOU campus presents its summer exhibition *Shakespeare as Muse* through Sept. 18. (541)552-6246

◆ The Living Gallery presents new work by Alaska watercolor painter Byron Birdsall *Paintings of the Northwest, and Other Places of Lively Interest* through August. An opening reception with the artist will be held on First Friday, Aug. 6 from 5-8pm. Located at 20 S. First St., Ashland. (541)482-9795 or www.thelivinggallery.com

◆ Medford's new Central Library presents *A Sense of Place* and includes abstracts and representational art by local artists Barbara Eshoo, Judy Howard, Adrienne Husum, Jack Teeters, Linda Boutacoff and Lucy Warnick through August 16. A reception will be held on Sat. Aug. 21 from 3-5pm. (541)774-8679

◆ AMBUS ART presents *Family Trees* featuring new work by fiber artist Nancy Pagani, Aug. 4-Sept. 6. A reception for the artist will be held on Sun. Aug. 8 from 1-4pm. Located on the main floor in the Historic Orth Building in Jacksonville. (541)899-4477 or www.ambusart.com

◆ Wiseman Gallery continues its presentation *Botanical Rearrangement*, Jenny Honnert Abell's eccentric arrangement of disassociated visual elements through Aug. 21. Located on the campus at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (541)956-7339

◆ Grants Pass Museum of Art presents the *Annual AAUW* exhibit, curated by Marlo Townes, Aug. 3-28. Also, a Tuesday Art Talk will be held on Aug. 17 at 6pm featuring Carolyn Rice, a Grants Pass artist. Located at 229 SW G St., Grants Pass. (541)479-3290

Other Events

◆ FireHouse Gallery and Grants Pass Museum of Art present the 57th Annual AAUW Southern Oregon Art Show and Sale Aug.

4-27. Works of local artists and art scholarship recipients are featured, as well as workshops and a judges' talk. An Artists Reception and First Friday Art Night are scheduled for Aug. 6 from 6-9pm. The Gala closing Ceremony will be held Fri. Aug. 27 at 6pm. (541)479-3896

KLAMATH FALLS

Exhibits

◆ Two Rivers Village Arts presents local *Native American Art* at Two Rivers Village Arts in Chiloquin. A reception will be held on Sat. Aug. 7 from 4:30-8pm. (541)783-3326

Other Events

◆ Ross Ragland Theater presents a number of activities for children. *Ragtags 101* marks the return of the Ragtag Choir Aug. 16-19, 9-10am Mon.-Thurs. *Hip Hop & Funk Dance I* Aug. 2-5 and 16-19, 9-10am Mon.-Thurs. *Hip Hop & Funk Dance II* Aug. 2-5 and 16-19 10:15am-11:15am Mon.-Thurs. *The Actor Factory* Aug 16-19 10am-4pm. (541)884-LIVE or www.rrtheater.org

◆ 4th Annual Brats, Brews, and Blues Festival will be held on Aug. 28 from 1-8pm at the Klamath Yacht Club, 2700 Front St. Great food, Basin brew, and blues music to ease the soul. Bands include Craig Allen Blues Band, Basin Boogie Band, Broadway Phil and the Shouters, Glen Briggs and the Boogie Kats, and the Klamath Basin Blues Society Jam Band. Proceeds to benefit the Klamath Hospice Youth Programs. Tickets \$20. (541)884-3129 or (541)883-4292

UMPQUA

Theater

◆ Umpqua Community College Centerstage presents *Oklahoma*, Aug. 1-8 Fri/Sat at 7:30pm and Sun. 2pm at Jacoby Auditorium. (541)440-4691 ext 10

Music

◆ Music on the Half Shell continues its Summer Concert Series and features *Mitch Woods & His Rocket 88's* on Aug. 3 at 7pm; *Cowboy Junkies/Shawn Colvin* on Aug. 17 at 7pm at Stewart Park Bandshell. Bandshell. (541)673-9731 ext 10

◆ Umpqua Community College Centerstage presents *Oklahoma* on July 29-Aug. 8th in Jacoby Auditorium. Th/Fri/Sat at 7:30pm and Sun. at 2pm. (541)440-4691

Other Events

◆ *Oregon State Bluegrass Festival* will be held at Riverbend Park in Winston Aug. 27-29. Fri. 7pm/ Sat 2-10pm/Sun 10am-3pm. (541)672-6571 or (541)672-6676

NORTH STATE

Theater

◆ Riverfront Playhouse continues its presentation of the musical comedy *You're a Good Man,*

Charlie Brown written by Clark Gesner, directed by Jet Thomas, through Aug. 7. Fri/Sat 7:30pm with Sat. matinees at 2pm. The cartoon kids and their zany beagle spend their days in school, on the baseball field and flying kites. Call for ticket info. Located at 1620 E. Cypress, Redding. (530)225-4130

◆ Mendocino Theatre Company presents John Van Druten's *Bell, Book and Candle* through Aug. 29. Performances at 8pm. Thurs.-Sun. except Aug. 29 at 2pm. Tickets are \$12-25 with under 16 half-price. Located at 45200 Little Lake St., Mendocino. (707)937-4477 or www.lmtc.org



The Living Gallery presents new work by Alaska watercolor painter Byron Birdsall *Paintings of the Northwest, and Other Places of Lively Interest* through August. www.thelivinggallery.com

Exhibits

◆ North Valley Art League presents *Doubletake*, paintings, mixed media, and graphic work by local artist Ragan Ragan through Aug. 28 at Carter House Gallery in Redding. An artist's reception will be held Aug. 15 from 1-4pm. (530)243-1023

Other Events

◆ Viva Downtown Redding presents *Markfest*, a summer festival held in Library Park every Thurs. evening through Sept. 2. The free event features music, farmers market, arts and crafts booths, food and fun. (530)243-7773 or vivadowntown@shasta.com

◆ The Cascade Theatre holds its Gala Grand Opening Saturday, August 14 with events lasting over two days. Events begin Saturday, August 14th at 8am with a street festival, ribbon cutting ceremony, free tours of the newly restored performance venue. At Noon the Cascade Film Society hosts the 1935 Oscar winner *It Happened One Night*. That evening, following a champagne gala reception, Mark O'Connor's Hot Swing Trio performs in concert. On Sunday, August 15th, popular nationally broadcast radio show *West Coast Live* will be

recorded in the Cascade in front of a live audience. Information & tickets are available at 1725 Market Street, Redding, CA. (530) 243-8787.

OREGON & REDWOOD COAST

Theater

◆ On Broadway Theatre presents *Bleacher Bums* through Aug. 21 Fri/Sat. at 8pm Sun. matinee at 4pm. Tickets are \$10/\$8/\$7.50. This nine-inning comedy is a must for Cubs fans. Located at 226 S. Broadway, Coos Bay. For reservations & tickets call AYA Copy Center. (541)756-8889

◆ Little Ole Opry on the Bay presents *The Very Best of Opry 2004*, directed by Martha, Mary & Leah Houghton, Aug. 7-8. All seats reserved. Located at 2100 Sherman Ave., North Bend. (541)756-4336

◆ Sprague Theater presents *Camelot*, Aug. 20 through Sept. 5, Fri. & Sat. at 8pm, Sun. matinee 2pm. King Arthur, Lancelot & Guinevere are together again in the magical kingdom. Tickets to the memorable musical are \$15/\$10 available at Bandon True Value Hardware and Bandon Mercantile. (541)347-4341

Exhibits

◆ The Artist Loft Gallery continues its presentation *Four Women*, featuring the works of Nan Forsberg-Hammons, Terry Magill, Barbara Mahon, and Hester Solseng, through Aug. 7. Gallery hours are 10am-4pm, Tues.-Sat., and Art Walk Nite 5-8pm. Located upstairs, Suite 212 at Pony Village Mall, North Bend. (541)756-4088

CONTINUED ON PAGE 31



PHOTO: CHRISTOPHER BRISCOE

Oregon Cabaret Theatre's *4 Guys Named José and Una Mujer Named Maria*. Mark Enea, Graciano Nunez, Jason Winfield, Jimmy L. Garcia, Jenn Roman.

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FROM NATIONAL PUBLIC RADIO

RECORDINGS

Derral Campbell

Variations on a Theme

Soul satisfaction is elusive for fans of the great Soul Music era; it's usually best achieved by backtracking to the classic recordings by the creators of the genre forty plus years ago. As that burst of energy recedes away in time, solid new recordings of Soul Music are issued infrequently. The new Severn label release *Did You Ever Wonder?* hits the mark though as a standout work by vocalist Tad Robinson.

For good Soul music, several ingredients are necessary - First, a vocalist with command of a great voice, a knowledge of phrasing and dynamics and an understanding of the history and stylistic approaches of the music. Secondly, a band that's tight yet light, unobtrusive but busy. These ingredients are blended to perfection on Robinson's singular new album. He has pipes for days, with a voice that is supple, strong and under easy control. He shows his influences and understanding in every phrase, while the horns (arranged by chartman supreme Willie Henderson) give him plenty of ricochet room. A third and most vital ingredient is the material. Robinson's song selection shows the kind of eclectic, informed approach that he brings to his singing with tunes by Jimmy McCracklin, Robert Ward and Dan Penn. His vocal range gives him the ability to sing high and strong and he covers Little Willie John's "Sufferin' With The Blues" with soaring conviction. Joined by Chicago/Memphis soul great Otis Clay on two tracks, they produce an exceptional version of the Cornelius Brothers and Sister Rose's "Too Late To Turn Back Now."

Robinson's band features a couple of the finest keyboardists playing today: Benji Porecki and Kevin McKendree. Together they shine on the organ and Fender Rhodes. Alex Schultz, on lead guitar, played for several years in the Mighty Flyers with Rod Piazza and Honey Alexander. Schultz combines his vocabulary of licks and rhythm with Robinson's

resulting in a rich reward for fans of Soul music's golden age.

Tad Robinson has issued previous releases on the Delmark label and has appeared on several other albums, but *Did You Ever Wonder?* delivers on his early promise. It stands as a seamless blend of Memphis Soul and uptown Blues with the right guys doing all the right things.


Sanctuary, out on the Real World label, is another strong new release by the ever-changing Blues veteran Charlie Musselwhite. Ranging from Chicago Blues to Brazilian and Cuban styles over the years, Musselwhite retains the core themes of the stranger's loneliness and redemption, from "Strange Land" and "Cristo Redemptor" on his first recording in 1967 to "My Road Lies in Darkness" and "Sanctuary" on this new release. The moody shadows of *Sanctuary* are of the kind heard recently on John Hammonds' best-selling Tom Waits collection, *Wicked Grin*, on which Musselwhite was a sideman. Charlie's deep voice marries well with the themes, and his virtuosity on the harmonica provides him the brush to paint his somber portraits convincingly.

Listening to Charlie play remains a rewarding and joyful experience. He's joined by Ben Harper for Harper's "Homeless Child," and former Dylan sideman Charlie Sexton anchors The Sanctuary Band. Musselwhite wrote four of the songs with Townes Van Zandt, Randy Newman, Eddie Harris, Savoy Brown and Sexton contributing other tracks. This is mature music that maintains a solemn feel, lending dignity in the listening and a balm to the spirit.

A 4-cd collection *B.B. King The Vintage Years* is as thoughtful and well-realized a reissue box as has been devised. It comes complete with a beautiful and informative booklet packed with great pictures and a compelling recounting of B.B. King's life as well as the story of these sem-

inal sessions. Fifty years ago B.B. King was beginning to establish the credentials that have since carried him to the pinnacle of musical recognition. King's recordings that came a decade and a half before "The Thrill Is Gone" became his trademark, are notable for their passion and fiery creativity. Originally released on the Bihari brothers' Modern, Crown, Kent, RPM, and United labels, B.B. King's groundbreaking recordings are now available in crisp digital sound on the English reissue label, Ace Records. Sidemen like Maxwell Davis are showcased, and the Bihari brothers' story told as well.


Ace is also releasing updated versions of B.B.'s Crown albums (from 1957-63), with unreleased tracks from the time period of each album tacked on. I emphasize there are many great unreleased tracks contained on these, bringing the innovative guitar work and super-soulful vocals of the King of the Blues to a new life. *My Kind of Blues*, from 1960, is especially enjoyable. This album features B.B. covering such influences as Doctor Clayton, Roosevelt Sykes, and Sleepy John Estes, in a laid-back quartet that includes the very tasty keyboardist Lloyd Glenn and a bass and drums. "Blues in My Heart," from his final session for the Biharis, a 1963 outing with sax great Plas Johnson and regular saxist Maxwell Davis on the keys is also highly recommended.

These albums never sounded this good on vinyl because they were marketed as bargain-bin material and were low-budget pressings. I'm glad I wasn't waiting forty or fifty years to hear these in optimum sonics, but it would have surely been worth the wait. If you like good music, treat yourself to one of the B.B. King reissues on Ace. You will be amazed. 

Derral Campbell has been a Blues fan since his first trip to the Fillmore Auditorium in 1966, where he saw Junior Wells, Otis Spann and Buddy Guy in concert. He now lives in Redding, CA and hosts *The Blues Show* every other Saturday night for JPR.

ARTSCENE *From p. 29*

◆ The Morris Graves Museum of Art continues its presentation of *The Ontology of Light: Visionary Ways of Being* through Sept. 12, featuring works by Morris Graves from the Humboldt Arts Council Permanent Collection and new works by renowned quilt artist Katie Pasquini Masopust. Also, Seattle sculptor Steve Jensen's *Carvings* will run through Aug. 8. Located at 636 F St., Eureka. (707)442-0278

◆ Coos Art Museum continues its presentation of the *11th Annual Maritime Art Exhibit* through Sept. 25. Works of art from artists around the United States and New Zealand have been juried into this show. Located at 235 Anderson Ave. (541)267-3901 and www.coosart.org 



The Hamazons present *UFOs: Unidentified Foreign Objects*, an evening of comedy and improvisation on Saturday, August 28th at 8pm at the Stardust Repertory Theatre.

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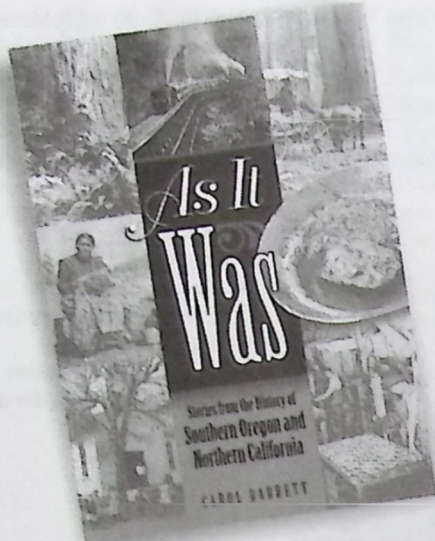
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AS IT WAS

Carol Barrett

David Douglas – 1826

David Douglas was the botanist for whom Douglas County, Oregon and the Douglas fir tree are named. He lived at Fort Vancouver, the Hudson Bay Company headquarters. In October of 1826, he went by himself up the Umpqua River in search of a particular tree he had heard about. He wrote in his diary:

About an hour's walk from my camp I was met by an Indian... With my pencil I made a rough sketch of the cone and pine I wanted and showed it to him... when he instantly pointed to the hills about fifteen or twenty miles to the south. As I wanted to go in that direction... he, seemingly with much goodwill, went with me. At mid-day I reached my long-wished for (pine) and lost no time in examining and endeavouring to collect specimens and seeds. New or strange things seldom fail to make great impressions and often at first we are liable to over-rate them... I now state the dimensions of the largest one I could find that was blown down by the wind: Three feet from the ground... 57 feet nine inches in circumference... extreme length 215 feet.

The tree Douglas had discovered was the sugar pine. He made the mistake of trying to secure a cone by shooting one off the tree. Immediately eight Indians appeared, weapons in hand. Douglas was able to calm them with offers of tobacco if they would help him find a pine cone. The minute they went off in search, he grabbed his things and left. The Douglas fir, not the sugar pine, insures that David Douglas will always be a familiar name in the Pacific Northwest.

Source: *Land of the Umpqua*, Beckham; *Talking on Paper*, Applegate and O'Donnell.

Alexander Roderick McLeod – 1826

The Hudson Bay Company men were always exploring and their records show that Alexander Roderick McLeod and a small

band of trappers, with their Indian escorts, camped at Coos Bay harbor on October 25, 1826. They were searching for beaver.

In the summer of 1828 Jedediah Smith and his men approached Coos Bay from the south. Coos Bay was one of their stops on a long and arduous trip of exploration.

The next record of importance is December 1851 when the coastal steamer *Captain Lincoln* sailed up from San Francisco with the men and supplies for Port Orford. They battled treacherous winds off Coos Bay and became disabled. Although they kept the boat afloat for several days, it finally grounded. The men were able to get ashore and, over the next few days, unload a great deal of the ship's cargo. They formed Camp Castaway on the peninsula and waited out the winter. Shortly after the wreck, settlers found the area and the small town of Marshfield (Coos Bay) emerged.

Source: *Coos Bay, The Pioneer Period*

Peter Skene Ogden at Klamath Lake – 1826

Historians are indebted to Peter Skene Ogden for keeping a detailed diary of his trip of exploration for the Hudson Bay Company.

On December 11, 1826, Ogden reached the eastern shore of the Upper Klamath Lake and camped there for several days. His job was to search out the geography and conditions of the area. While doing that, the men were to trap as many beavers as possible, hoping to leave the streams so barren, later trapping would be discouraged.

The Klamath Indians were friendly and helpful to Ogden. They furnished canoes for his men to cross the Klamath River and they traded fish and dogs for the trappers to eat. Ogden reported that there were hot springs all around the area but they found few beaver. The men were disgruntled with the poor results but as they followed the west side of the Klamath River downstream, conditions improved. Snow and storms finally halted travel and they made

camp for a time. Trappers were sent out to the nearby streams, mapping their course and trapping beaver.

Source: *First Over the Siskiyou*, LaLande



LITTLE VICTORIES

Mari Gayatri Stein

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

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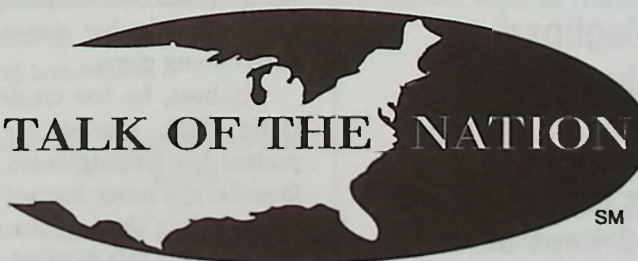
Rhythm & News



PERFECTING YOUR SMOOCHES

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Summer Stars

I'm thinking about those times when an actor doesn't seem to be acting. His speech and movement appear spontaneous rather than scripted; the edge of effort usually discernible in performance has melted away. It's a pretty special phenomenon, and you can witness it in three of Ashland's summer offerings: *King Lear* and *Much Ado about Nothing* at the Oregon Shakespeare Festival, and the lighter but still awesome *4 Guys Named Jose and una mujer named Maria* at the Oregon Cabaret.

Under James Edmondson's direction, the OSF's *King Lear* is timelessly traditional in design, yet utterly contemporary in spirit, foregrounding the frightening power of irrational impulses in human affairs. It is more about family implosion than about political collapse, and Lear is less king than father and conflicted human being who wears his hungry heart on his sleeve.

Kenneth Albers doesn't play this Lear; he channels him, launching an opening scene that is riveting in its emotional clarity. His face reveals the exact moment when the bright idea comes to him to require testimonies of love from his daughters. The King has convened the meeting for reasons of political expediency. The father cannot resist the unreason of family politics, which as the boss, he has always regarded as an entertaining game.

As boss, he has created this Cordelia (Julie Oda), spoiled her and probably praised her forthrightness in the past. His favorite, she never learned to kow-tow and second-guess the way her sisters have. So she misreads this moment—her father, now facing old age and diminishment, needs reassurance instead of candor—and the deadly wheel of fortune begins to roll. Soon Goneril and Regan are calling the shots, and the shock of demotion from absolute authority to impotence ripples through Albers' every cell, taking shape as dread and rage, and then self-abasement, self-pity,

and finally true compassion for other "poor naked wretches" whom, as boss, he has hitherto ignored.

Albers' phenomenal Lear shines in strong company, set off by Ray Porter's indomitable Kent and Robert Vincent Frank's solemn, inscrutable Fool. Meanwhile one degree removed in the balancing sub-plot, an appropriately ineffectual Gloucester (Anthony de Bruno) stumbles up against the horrific malice of Regan (Catherine Lynn Davis) and Cornwall (David Kelly). In the OSF's *Much Ado about Nothing*, on the other hand, Robin Goodrin Nordli sparkles so brilliantly as Beatrice, the irrepressible merry heart "born under a dancing star," that all around her seem to pale in comparison.

This may be partly the result of director Laird Williamson's decision to muffle the younger lovers' sub-plot, which is so fraught with incredibility anyway: a known criminal contrives to slander Hero's chastity and her fiancé, Claudio, her father, and her prince all swallow his lies without a grain of salt. Williamson opts not to insert a scene dramatizing the faked rendez-vous between "Hero" and "a ruffian," then strips the wedding scene in which Hero's denounced of its usual hysterical emotion. Instead of crumpling in tears, Hero stares aghast at the ridiculous charges—the prince, for example, loudly proclaims that she has had illicit sex no fewer than a thousand times! (You do the math.) Hers is certainly a valid reaction, but it lowers the stakes on the whole deception and gives the actors involved less to do.

Meanwhile, Nordli, who was simply born to play Beatrice, flies about the stage with dazzling grace, charming a proposal out of Don Pedro (Jeffrey King) in a scene that makes us wish the two of *them* could get together, playing an acrobatic eavesdropper in the garden, rolling on the floor with Benedick (Brent Harris) in wild laughter after their first kiss and before her sudden shift to the imperious, "Kill Claudio!"

Here as elsewhere, she leaves Benedick clowning around in her dust.

Up the street at the Oregon Cabaret Theatre, we've come to expect pure entertainment, and the current production of *4 Guys Named Jose and una mujer named Maria*, energetically directed by Jim Giancarlo, provides not only plenty of that, but also a mini-education in the Latin musical tradition, a soulful theme, and an explosive performance by Jim Garcia as the Jose from Puerto Rico that will knock your socks off.

Stranded in Omaha, four pals have put together a musical celebration of their diverse Latin roots. They've hired a woman to complete their cast, and though the wrong one shows up (Jenny Roman), she is thoroughly irresistible, and each begins wooing her in his own distinctive way. The ferociously intense Garcia is joined by a suave and handsome Dominicano played by Jason Winfield, an earnest and dignified Cubano, Mark Enez, and a dashing yet goofy Mexicano, Graciano Nunez.

The first act conducts a jaunty historical survey of Latin songs from Carmen Miranda to salsa, interwoven with amusing English translations. The mood deepens in the second act, as each Jose sings a tribute to his parents' homeland, "each a paradise where they could not afford to stay." Jim Garcia's *Mi Viejo San Juan* is particularly poignant, and as with his later *1 2 3 Maria*, his visceral energy leaps the boundary between acting and being. A series of surprise discoveries near the end of Act Two reach beyond pure fun—they inspire a vision of human diversity and connectedness not so different from the theme of *King Lear* down the street!

A special note about a different kind of show running all summer: The Schneider Museum of Art on the SOU campus is featuring *Shakespeare as Muse*, a multi-media collection of works by artists across the country who have selected a favorite passage from the Bard as the starting point for creation, with fascinating results. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

CRAIG WRIGHT

Drowning Reports

Reports of drowning being the favorable way to die
Feel watered down at best.
Who brings back these exchanges
From below,
To spread among us,
Seep into our souls,
Deep secrets all know
Until the body is ninety per cent water?

Held by breath,
In over our head
All breath, last breath,
Why would the mind-flow cease with wet-birth?
The death-toke I imagine
Expands enough,
I become something I've been
And never been again.
Wombed
In water
Below the surface
All breath, last.

Last, last breath, last.

With the cruelty of perfect glass,
The rush of one afternoon
From a bottle.
The soft waft of self
Before
The best blast,
The trembled tremor, the timbre of terrible trumpets, terrible trombones,
Cymbals crashing,
Into crushing crescendos,
Crested,
(The same beautiful music for everyone?)
Waves.

A current
Color
Close to clear.
The great release
and sigh,
The body one hundred per cent
water.

Craig Wright is the Fiction Writer and Writing Director at Southern Oregon University. He received his B.A. and M.F.A. at the University of South Carolina where he studied with James Dickey. He is the recipient of The South Carolina Academy of Authors Fiction Prize. He publishes stories in national reviews and journals with recent work, "Redemption Center", in *The Chattahoochee Review*. He is the singer/songwriter for The Horse Feathers and Elijah. He lives in Ashland with his son Vincent.

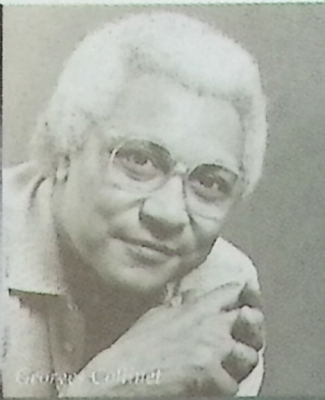
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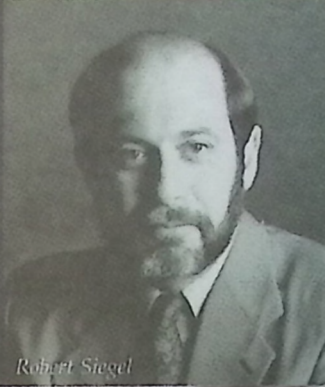
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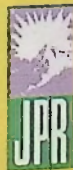
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